

MĪRĀNBĀĪ

# GUJARĀTA AND ITS LITERATURE

A SURVEY FROM THE EARLIEST TIMES

BY

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WITH A FOREWORD

BY

MAHĀTMĀ GANDHI

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the title of 'Paramamahesvara'. His dynasty administered the country on Gupta lines. Dhruvasena his descendant, (640) was a Kshatriya and the son-in-law of Śrī Harsa. All these facts, together with many others, do not exclude the probability of Senapati Bhattārka being a rebel general of the Guptas<sup>1</sup> who took advantage of the general confusion to carve for himself a little kingdom out of his master's empire. His descendants ruled over it till c. 766. About that time it was destroyed, according to some authorities by Arabs from Mansura.

A scion of a small tribe Vanarāja Cāvado founded Anahilavāda Pātapa (c. 765) destined to become the capital of Gujārāta. The importance given to Vanarāja by later Jaina sādhus has given him a place in tradition perhaps far beyond what appears his due.

North Gujārāta was at this time a part of the kingdom of Gurjaratrā. Its capital Bhīnnamāla or Śrīmāla lies about fifty miles west of Mount Ābu. Tradition dates its origin from c. 166 but it really came into prominence in c. 500. Its Brāhmaṇas sādhus and warriors were mainly responsible for the culture and the power which made Anahilavāda Pātapa so famous. Prior to 400 there are traces of a Gurjara kingdom<sup>2</sup>. Gurjara feudatories presumably subject to this central authority, ruled at Broach from 580 to 734. Śrī Harsa a father fought (c. 600) with Gurjaras who were allies of the Huns. The Gurjara kingdom in Hiuen Tsiang's time (640) extended over Rajputāna and North Gujārāta. The author of *Kuvalaya mālā* who composed his work in 779 refers to Bhīnnamāla as situated in the beautiful Gurjara Desa. Gurjaratrā or Gurjara Bhūmi included part of Jodhpura in 844 and Alwar in 960.

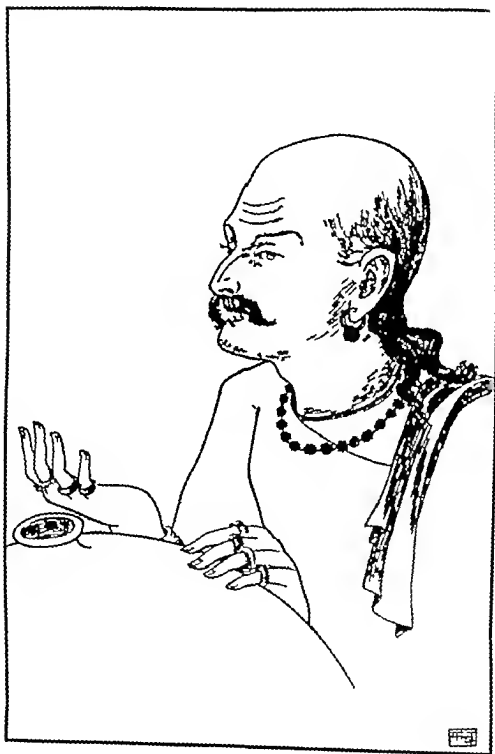
With this kingdom are associated two questions of great importance to the history of this period. Whether the Gurjaras were foreigners and whether the name Gurjara denoted merely the ruling family or embraced the people over whom these rulers held sway. According to the theory

1. Vaidya *History of Medieval Hindu India*, Vol. I 245.

2. Vide Gaurisankar, *Our Rajputana in History*, Pt. I,







PREMANANDA

DEDICATED  
TO  
MAHĀTMĀ GANDHI

*.....Like unto the Prophet of Israel  
you have led your people out of bondage.*



NARMIAD

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## FOREWORD

The only reason for inviting me to write a foreword to a literary work such as Shri Munshi's can be that I am called Mahatma. I can make no literary pretensions. My acquaintance with Gujarati and for that matter any literature, is, for no fault of mine, next to nothing. Having led a life of intense action since early youth I have had no opportunity of reading except in prisons whether in South Africa or in India. Shri Munshi's survey of Gujarati literature has made fascinating reading for me. His miniature pen-portraits of writers give one a fair introduction to their writings.

Shri Munshi's estimate of our literary achievement appears to me to be very faithful. The survey naturally confines itself to the language understood and spoken by the middle class. Commercially minded and self-satisfied their language has naturally been effeminate and sensuous. Of the language of the people we know next to nothing. We hardly understand their speech. The gulf between them and us the middle class is so great that we do not know them and they know still less of what we think and speak.

The dignified persistence of Shri Devendra Satyarthi, a writer whom I do not remember to have ever met, has made me peep into his remarkable collection of folk songs of the provinces he has been travelling in. They are the literature of the people. The middle classes of the provinces to which the songs belong are untouched by them even as we of Gujarat are untouched by the songs of folk i. e. the language of the masses of Gujarat. Meghani of the Saurashtra school has done folklore research in Kathiawar. His researches show the gulf that exists between the language of the people and ours.

But the folklore belongs to an order of things that is passing away. If it has not already done so, there is an awakening among the masses. They have begun not with



## PREFACE

This book fulfils a desire, cherished for many years, to place a connected story of Gujarāta and its literature before the English reading public. The invitation which the Chairman of the Post Graduate Studies in the Calcutta University extended to me about the end of 1929 to deliver a series of lectures on Gujarāti Literature provided the necessary opportunity. The invitation remained unavailed of as I joined the Civil Disobedience movement in April 1930 but gaol life, which immediately supervened, provided the necessary leisure to translate the desire into effort.

A systematic history of the Gujarāti literature cannot yet be written. With the materials at our disposal it is well nigh impossible to reconstruct the past life of Gujarāta or to read its inner meaning accurately and in this work, therefore, I have attempted only to describe, in a connected form its historical and literary currents. This book was written mainly during the two and half years between 1930-1934 which I spent in gaol. During this period as I sat writing in my prison cell Gujarāts passed through a fiery ordeal. When I came out in December 1933 the book was already in the press and I found it impossible to introduce any new impressions but from what little I could see I remained convinced that my analysis of the currents in modern Gujarāta did not require a revision. The immediate after effects of an ordeal are always deceptive they may appear to but do not, alter habits and tendencies which belong to one's nature.

I confess to finding great difficulty in assessing the value of contemporary works. The difficulty has been much greater as no such review was possible without a reference to the work of my wife and myself. The choice before me was either to bring the book up-to-date, or to close it with the year 1913 and leave untouched a glorious historical and literary age of Gujarāta. This age claims the best works of Narsinhrao Khabardar and Nanālal.

thought but with action, as I suppose they always do. Their language has yet to take definite shape. It is to be found somewhat, but only somewhat, in the newspapers, not in books. Shri Munshi's work therefore may be said to have only commenced with the volume before me. It was necessary. But he has to continue the work so well-begun. He has the requisite passion for his work. If he has health, he will now go direct to the people and find out what they are thinking, and he will give expression to their thoughts. The unquestionable poverty of Gujarati is a token of the poverty of the people. But no language is really poor. We have hardly had time to speak since we have begun to act. Gujarat like the rest of India is brooding. The language is shaping itself. There is enough work awaiting writers like our author.

Munshi has alluded to Parsi-Gujarati. So there is. It is unfortunate that there is Parsi-Gujarati. It is confined to novels and stories of the shilling shocker style. They are meant merely for passing the idle hour. The language is tortured out of shape. And just as there is Parsi-Gujarati there is also Muslim-Gujarati though on a much humbler scale. It is impossible to ignore these two streams. They are not wells of Gujarati undefiled. But no reviewer of Gujarati literature can afford to ignore the existence of works which hundreds, if not thousands of Parsis and Muslims read and by which, may be, even shape part of their conduct.

M K GANDHI



ties generally foster and stimulate namely a spirit of enterprize, practical wisdom, catholicity of taste and social flexibility. The sea was their natural field of enterprize. The plateau of Mālvā (between 1000 to 2000 feet above the sea level) made it easily accessible to the resident of Madhyadeśa for colonization and cultural and political conquest. The little gateway formed by the Satapudās and the Ghāts, roughly between Damana and Nāsika made Gujarāta a corridor between North and South India letting in influences from the Deccan.

The physical conditions of Gujarāta have practically remained the same though their exploitation by men have increased both in scope and intensity. But a noteworthy change has come over its socio-physical conditions. The opening of the Suez Canal, which turned Bombay into the gateway of the East, rendered possible the development of Okha Bedi, Bhavnagar, and Porabandar as modern ports, and will soon turn Karachi into an entrepôt. The railway lines converging at Bombay has made it a great clearing house of trade as well as culture. The Rujputana Malva Railway and numerous other small railways have opened up inaccessible tracts and the projected Sindha Bombay Railway through Cutch will reduce the barrier of the desert. Thus trade routes have been altered. Contact with the world is easier and closer than before. Fresh fields have been opened for the commercial enterprize of the Gujarātis both in India and abroad. And a greater spirit of enterprize and organization a deeper catholicity a more living flexibility will inevitably come to characterise the people without destroying their individuality. The best minds of Gujarāta have always been delocalised by a continuous inter-change of trade and ideas with other provinces and countries. They have lacked the fierce attachment which for instance, the Bengālī or the Mahārāshtrī feels for his province. But this delocalisation to quote Prof. De Lisle Burns 'would not imply an uprooting of the mind from its native soil. To be delocalised is not to be *de racine*'. The contact between nations is the best means for developing what is best in each

Change in  
Trade Routes

It has given birth to promising creative tendencies in modern literature. It also includes amongst its achievements the literary output of Mahātmā Gandhi, and the emergence of Gujarāta on the stage of world politics and literature. What to do with myself, while writing about this period, was the most trying problem of all, and I am indebted to my friend Dr I J S Taraporevala for coming to my rescue with a chapter, which, perhaps, does me more justice than I deserve.

In the book itself I have restricted myself to a descriptive and critical sketch of the literature of every period on the background of its historical setting, but modern Gujarātī literature or its future possibility cannot be properly understood without realising the great change which is daily coming over the life of the province or appraising the forces which are bringing it about.

The history of Gujarāta records the interplay of two factors: (a) the individuality of the Gujarātīs expressed through a consciously directed group life, (b) the influence of the culture which, originating with the early Āryans, has maintained the homogeneity of Indian life and the continuity of its traditions for the last three thousand years. To the first, Gujarāta owes its outlook on life, its social forms, its language and literature, and the urge to remain a single social organism. The second has created forces which stimulate and unify its collective impulses impelling it to find a greater self-fulfilment in the corporate life of India.

These forces, in the ultimate analysis, can be traced to the geographical determinants of Gujarāta: its natural frontiers and its soil. Protected by the sea on the west, by the sands of Kaccha and Rajputāna on the north, the Aravalli, the plateau of Mālva, the Vindhyaś, the Sātāpudās and the Sahya Ghāts on the east and south, its rich alluvial soil has reared a race of men and women, soft and luxury-loving and yet possessing qualities which maritime activi-

toil of ten to fifteen of the best years of a man's life. The two tendencies react on each other accelerating the pace of each. Among many castes female infants are got rid of at birth to save the family the almost insoluble difficulty of finding husbands. If allowed to live, they are termed stones and treated as such. They are married early and premature motherhood and savage midwifery complete their physical ruin if widowhood does not relegate them to a dreary and unproductive life.

Whereas, in old days the Gujarātis were divided into higher and lower castes modern conditions divide them into the town stock and the village stock. The fastidiousness and refinement which has been creeping into our town life comes in the way of the town replenishing its vitality from the village by free intermarriage as before. In towns the connubial groups are growing smaller. Infant marriage and premature sex life are yet common. Widow re-marriage remains prohibited. The results are that small castes are dying out, women are unhealthy and short lived, and the stock as a whole has been degenerating. But there is a more cheerful side of the picture. Recently

**Town Stock** formed sub-castes in a few cases, tend to fuse inter-caste marriages take place though they are by no means common. The age for marriage has risen. Common system of education, unified intellectual life, urge towards social reform and political power have been creating uniform standards of life. Schools and colleges, clubs and professions, political, social and other public work and life in gaols as political prisoners provide powerful crucibles for melting diversity of habits. Restriction on inter-dining is all but gone. The physical welfare of women at many places is almost assuming the form of a first charge on the social conscience. Enthusiasm for physical culture has also captivated young men in towns during the last ten years and in hundreds of akhādās they seek to re-acquire the racial fitness which their fathers had lost.

The village stock of Gujarāta—for instance, that of the Audīcyas, the Khedāwals, the Anāvils, the Rajputs, the Patidars, the Kunbis—is sturdy and virile. Infant marriage prevails in the villages but in name. Premature sex life is

Bombay, which with its suburbs has over 3,00,000 Gujarātīs, is a unique factor in the life of Gujarāta. This meeting-ground for currents from all over India will always remain national, carrying Gujarāta with it. Again, it links Gujarāta with Mahārāshtra where Samskr̥tic and Brahmanical influences abound. In its University, which created the Samskr̥tic Revival in literature, the predominance of the classics is yet unchallenged, and from it, influences, enriched by a study of Āryan culture, go out moulding thought and expression. And Gujarāta will continue to receive their inspiration from Bombay more steadily and effectively than at any time since the fall of Pātana in A. C. 1297.

Gujarāta, then, can look forward to a steady development of the forces which underlie its history. But their nature and direction have undergone a change, and their influences will be relatively different.

The racial factor will also become important in the future development of the Gujarātīs. Out of a crore and odd Gujarātīs, about 20% live in town, the rest in villages, 89% of them are Hindus, and about 9% Musalmans. They are distributed unevenly over the province. The average density of population per mile in the Presidency is 160, in Gujarāta 290, in the Baroda State 299, in Kāthiāvāda 150. In Junāgadha it is as low as 163, in Surat District 410, and in its Gandevi Taluka as high as 865.

The Hindus and even the Mussalmans are divided into numerous castes. The Hindu castes are characterized by a tendency to split into narrowing social groups within which one can marry. In 1901 there were no less than 315 castes in Gujarāta which did not inter-dine or inter-marry. Many of these connubial groups, some of them consisting of a few families, are on the verge of extinction. Again, among Gujarātīs, males show a tendency to be in excess of females. For instance, the caste of Leva Kunbis, one of the largest and most vigorous of the village stocks, has only 772 females (including widows) to a 1000 males, as against 930 in the Presidency and 950 in India. In some castes a wife is a prohibitive luxury, purchasable only at a price requiring a

This complex problem so far as it is likely to affect the culture of the Gujarātis may be shortly stated. The basic racial stock of Gujarāta is powerful and tenacious and has shown an extraordinary range of adaptability in the light of modern conditions. The foreign settlements can absorb a large number of Gujarātis but, apart from them, the undeveloped tracts in the province if opened up can easily maintain a fairly large increase in population. The more serious problem however is to break up the connubial groups, to stimulate a speedier inter mixture of castes to encourage an increase in the number of healthy women, and to change the customs which would deny them the privilege of motherhood. Particularly, progress must be speeded up in towns by a co-ordinated, purposive effort towards the consolidation and strengthening of advanced castes before the disintegrating forces destroy the finest elements of the race. 'Endogamy is played out' says Prof. Hobhouse rightly. By inter marriages on an extensive scale alone can the Gujarātis attain the race vigour which fore-runs great creative impulses. To be great, Gujarāta must be racially homogeneous and fit.

The next aspects to be considered are (a) the social and cultural problems which confronted Gujarāta in the past and the agencies which solved them and (b) the changes made by modern conditions in these problems and the new agencies now at work.

The problems which faced Gujarāta in the past were

**Socio-cultural Problems**      How to resist the agencies working for disruption and how to absorb the alien influences which from time to time threatened its culture?

This rich and fertile province was always a tempting prize for conquerors. In the later half of the reign of Siddharāja and the earlier half of that of Kumārāpāla, Gujarāta was politically one and so was it in the reign of Sultan Bahadur Shah and again, for a short while under the Imperial Moguls. But, except during these short periods Gujarāta has been denied political unity. This

unknown. Except among the higher castes, widow re-marriage is freely allowed. But with every generation a foolish sense of social superiority expresses itself by narrowing the group within which inter-marriage can take place, and social customs decrease the number as well as the vitality of the woman. Here, as elsewhere, pride goeth before destruction. Progress in the villages is comparative-ly slow, particularly as men living in towns show a tendency to sever their relations with the members of their caste living in the villages. However, the ancient process of raising the status of castes has been revitalised. Some members of a caste receive education, or, by change of occupation, acquire better economic advantages, or are taken by some preacher of Ārya Samāja into its progressive fold and a whole caste adopts more refined habits and purer religious forms, claiming a higher status. In living memory instances are available where potters have by this process been accepted as masons, ironsmiths and sweepers as Kshatriyas, bards as Brāhmanas. And at each remove, the caste attains a higher grade of social well-being. Of late, the influence of Mahātmā Gandhi is also being felt, indirectly but none the less vigorously. A party of young ardent Gandhi-ites has come into existence in many backward castes. It strives to ameliorate the social and economic conditions of their fellow castemen. They introduce the charkha, fight the curse of drink, and resist social evils. Their work is made easier than that of the social reformers of an earlier generation; for, in the villages of Gujarāta, the name of the Mahātmā opens all hearts and disarms all opposition.

The same problems, more or less, affect the Mussalmans in the villages, whose ways of life are not far removed from their Hindu neighbours. But the recent tension between the two communities has a pronounced tendency to make them drift apart in matters social and cultural. Under the existing conditions of India, racial intermixture between them on an appreciable scale is inconceivable. The Parsis form a small community mostly living in towns, vigorous and wealthy. Their race problem will, therefore, scarcely influence the problem of Gujarātis as a whole,

ing tide of foreign culture while rejecting its deleterious elements. And in the comprehensive impulse which Mahātmā Gandhī generated in Satyāgraha in the re-assertion of Ahimsā and Satya as absolute values in life, Gujarāta emerged as the embodiment the voice, the spirit of triumphant Āryan culture as expressed through modern conditions. Periods dominated by ideals and heroic action have often been known to alter fundamentally the outlook of races. And it is not unnatural to expect that post Gandhian Gujarāta will continue to represent some great aspects of Āryan culture at their best.

Further, this impact of India with the West has proved creative, altered conditions, and reshaped Āryan culture itself. In the past the conditions were generally unsettled social habits and forms were held together by the unity of unreflective influences and the ideology was mainly drawn from Samskr̥tic sources. During the last century however, the straight waistcoat of enforced peace has brought its compensation in the shape of commercial and cultural advancement and of a burning desire for reorganisation. Contact with the great living currents of European culture has brought forth a sturdy renaissance. The unreflective processes have been replaced by deliberate, collective action and purposive efforts towards a fuller life. And the vast resources of modern civilization have brought an intensity and speed unknown to human endeavour before.

The most powerful of the unconscious processes of the past, in Gujarāta as elsewhere in India was caste-consciousness. It included consciousness of one's own caste as the fixed orbit in which the life was predestined to move belief in cātma varṇya as the divinely appointed harmony of functional groups and loyalty to the guidance of the Brāhmaṇas. But, now it has undergone an important change in Gujarāta. Agressive individualism declines to treat men only as means to any social purpose however divinely ordained Caturavarṇya as an eternal structure attracts the faith of only a diminishing minority. The Brāhmaṇa priest is looked upon more as a monopolist to be jealous of or a dependent

challenge of history has been met by Gujarāta by the development of an irresistible individuality, by uniformity of social customs and institutions, by deliberately organised movements of thought and action, and by literary and cultural unity.

Political consolidation of the Gujarātī speaking people under a single government is, and will remain, a dream. British Gujarāta is not sufficiently large to make a separate autonomous province, nor would separation from Bombay be anything but a disaster for it. But, on the other hand, if it continues to be a part of the Presidency as now, there is the danger of Gujarātī states in Kāthiāvāda, Rajputana and Central India Agencies drifting further apart. Neither British nor state policy as at present favours any closer political inter-relation, however desirable, between these dismembered parts of Gujarāta. In such a matter one can only look to the Gujarātīs themselves, to its statesmen, its princes, its public men, particularly, to its educationists and literary men who are working for its literary and cultural unity. Under pressure of the idea of a united Gujarāta the genius of the people, under modern conditions, will, perhaps, develop a more efficient harmony than in the past, either by co ordinating the political, social, and economic activities, or by segregating political influences into the narrowest possible confines. If a universal popular aspiration carries within it the germ of a future reality, the dream may one day come true and a uniform and harmonious political life may undo the wrong of centuries.

The British domination, though the most insidious of all the conquests which brought foreign cultures with them, has produced far-reaching results. In the name of peace, it disarmed the people of India, and under the guise of liberating the intellect, tried to uproot the foundations of society and indigenous culture for a time. And the Āryan culture had to assume varied forms to meet the emergency created by it. Theosophy, Ārya Samāj and enlightened orthodoxy, Samskr̥tic revival and the resulting literary renaissance, and wave on wave of surging religion tinted nationalism absorbed the energy of the advanc-



Narmad in the sixties was the first to dream of the former. He passionately sang of 'Glorious Gujarāta', so sang Nanalal of Blessed Gujarāta, and with similar passion sang Khahardar in one of his best poems written from his life-long exile in Madras. "Where lives a single Gujarāti there is Gujarāta for ever. Where Gujarāti is spoken, there is Gujarāta for ever and for ever."

'A society is an organism' says Fouille in his *La Science Sociale Contemporaine* "because it has been thought and willed, it is an organism born of an idea." The truth of this proposition can be seen in the process by which the idea expressed by Narmad has attracted to itself the volume of sentiment which belonged to caste-consciousness. Conscious efforts are made to-day by Gujarātis wherever they live to unite themselves under the determining influence of this conception. And a new Gujarāta is coming into existence.

Nationalism the most powerful sentiment inspiring Gujarāta since 1930 has also been wonderfully blended with Gujarāta-consciousness. Gujarātis in every part of India have tried to participate in the national struggle because, as Gujarātis they have thought it both a duty and an honour to do so. In a country so vast as India nationalism can only flourish on the strength of such a hierarchy of group sentiments, provided of course the minor is included in the major.

An equally great change has come over the family idea which with all its incidents, formed the basis of the Aryan social life. Joint family is going from Gujarāta at places. **The Family Idea** it has gone. Not even Govardhanram's fulsome praise could restore its vitality. Of the many causes which wrought this change, the noteworthy are the individual traits of the Gujarāti and the influence of women. The Gujarātis have been comparatively less subservient to hardening custom and narrow prejudice. Family life has rarely been so inflexible as in other parts of India. Culture has never come to be monopolised by aristocrats intellectual social or military.

Gujarāti women again, have been comparatively free. And with the increase of the influence of the new woman,

to be grudgingly patronised. The caste has lost its plenary authority. As it is to day, with its funds and conferences, its journal and perhaps its tiny volunteer corps, it is looked upon by its member as one's own little party to be fiercely proud of and to be used against the snobbery of other castes, as an instrument of power and influence; as a first object of generosity and patronage. Feeble attempts at fusion of sub-castes into the four major castes have proved unavailing. In the place of the old harmonious confederation of castes, we have a multitude of conflicting social groups. Emptied of the idea of inter-dependence, Caturavarnya has lost its *raison d'être*, without a faith in custom, its divine origin and Brahmanical guidance it can never possess the vitality to re-organise society.

Behind this blatant individualism lies the respect for human personality, originally a Greek idea popularised by Christianity, but it has been curiously blended with the spirit of toleration and Ahimsā as understood in Gujarāta in the nineteenth century. And Truth, as defined by the Mahātmā, has added aggressiveness to it. Satya, as finally determined by one's personal conscience is, with thousands who follow him, an inviolable little kingdom. Castes dare not invade it. Young men offer Satyāgraha by picketting, fast, and non-co-operation against infant marriages, caste dinners, marriage processions and ancient bridegrooms, reducing the fiats of the caste to harmless thunderbolts. Luckily, so far the process is found workable only by the young and progressive, and non-violence and willingness to suffer take the sting out of its coerciveness.

Caste-consciousness is not likely to disappear, nor are castes likely to cease to be social units for a very long time to come, but both are being altered to suit new and potent group ideas. Clubs, associations and professions, as also political and other public activities, provide social contact outside rather than inside the caste and render the ties of caste subsidiary. Among the new group sentiments in Gujarāta the most powerful are Gujarāta-consciousness and nationalism.

ing housewives ever ready to serve. Smt. Kasturba Gandhi the foremost woman of Gujarāṭa, is a piece of heroic antiquity at its best. Before her sublime surrender to her husband's fiery will to suffer, the Purāṇic sātis look inane and lifeless.

The traditions on which the Purāṇic view of life was based have not yet lost their hold, but a new meaning and content is being given to them. The Brāhmsṇa priest has passed his sceptre to the teacher, the literary man and the patriot. The Samskr̥tic revival has swept away Purāṇic superstitions and sectarian beliefs only to restore direct contact with the best in Samskr̥tā. Premānanda's *Dhruvākhyaṇa* has been forgotten, but poems, dramas and novels based on Purāṇic subjects never fail in their appeal. *Sarasvatichandra* disregarded as a romance, lives as an anthology of Āryan literature and thought. Stotras strung with the names of gods no longer affords solace as does the study of the *Bhagavadgītā*. Vedānta has lost its charm and so have rituals. Religious emphasis is being transferred from belief and worship to service and experience. Bhakti has no passionate adherents; they seek life as joy or heroism or stern tapas. The tradition of continuity maintained by the Purāṇas does not satisfy the Gujarāṭi mind to-day, but it seeks to revive and interpret the race memory by building up a new tradition to suit modern needs. Deeds done and ordeals undergone by heroic Indians, who in the past stood for the ideals which now fascinate the mind, are celebrated in song and legend.

Ethical religious and spiritual ideals have always been modified in Gujarāṭa to suit its temperament. High spirituality and learning have been always neglected in favour of a practical application of moral principles. Gujarāṭa has been the home of magnificent temples and charitable and philanthropic institutions. In old times the Jain sādhu, the humble purāpika and the village bhakta brought solace and help to the poor and the distressed. To-day many young men and women have given up careers to organise and uplift the masses. Ahimsā has, at all times leavened corporate life,

the walls of the joint family have been, stone by stone, falling Polygamy went out of fashion in the higher castes, imperceptibly, without an effort The old world, one-sided bhakti of the wife for the divine lord and master is a thing of the past Love has come, seen and conquered Wedded life is being invested with romance Co-education in elementary schools was common in the past, and Gujarātī opinion in modern times has set its face against segregated education in schools and colleges

The active participation of women in all walks of life has not been unknown in the past, and is an ordinary feature of modern life Minaladevi who ruled Gujarāta during Sidharājā's infancy, Anupumadevi who assisted her husband Tejahpāla, and Mīrānbāi, the poetess, were not creatures of fiction or freaks Widows and mothers have frequently carried on the family business And in modern times a period of less than a generation has seen them taking their legitimate place in many walks of

Position of  
women.

life Some have been in the forefront of the Satyāgraha movement, risking all, many have braved lathi charges or risked picketing in areas full of strife and bloodshed. The illiterate peasant women of Bardoli in 1928, and again in 1930, exhibited fortitude, courage and determination to suffer in the cause of their country, which have few parallels in history. The women of the cities have not been slow in the race For instance, one can be seen dominating the public life of a large city, another controlling labour in a great industrial centre, a third organising a big semi-commercial concern on patriotic lines, a fourth guiding a political organisation of women, and many working and organising in their respective spheres of public activity. The women of Gujarāta have thus won a status in public life equal to men before the world knew how it was done The old ideals also have not lost their vitality Freedom has neither affected their gentleness, nor their devotion to domestic life. Most of the patriotic women who worked or suffered for politics during the last four years continued to remain obedient wives, affectionate mothers and ungrudg-

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For ages there has been scarcely a town or a large village without its *sadāvrata* to feed the poor, its *panjrapol* to house maimed cattle. Kumārapāla and Hemcandra made of it a political doctrine. The wealthy to-day have given expression to it in hospitals, orphanages and sanatoria. It has been harnessed to political energy in the interest of India's freedom, and of the peace of humanity. Ahimsā, forgetting its morbid solicitude for the ant and the sparrow, has grown into an active creed of service, a cult of resistance to evil by non-violent means through sacrifice and suffering. But Gujarāta prefers the joy of life to ascetic rigour. The high-browed Brāhmana and the stern *sādhu* have come and gone. Akho taught all the horrors of this fleeting world. Mahātmā Gandhi's gospel of renunciation may hold its soul in temporary subjugation. But Gujarāta will make money and spend it on the arts of life, her sons and daughters will live and laugh, and love and sing joyfully.

Joy of Life

I am deeply obliged to Mahātmā Gandhi for his kindness in contributing a foreword to this work and to Dr. A. B. Keith and Ācārya Dhruva for their appreciation of it. My cordial thanks are also due to several friends for their encouragement and assistance in making the completion of this book possible. I am also grateful to the Government of Bombay and the officials of different jails in which I happened to be for their unfailing courtesy in giving me the necessary facilities for writing the book, and to Messrs Longmans, Green & Co., Ltd., for the promptitude with which they undertook to publish it.

K. M. MUNSHI

26, Ridge Road,  
Bombay, 5th March, 1935

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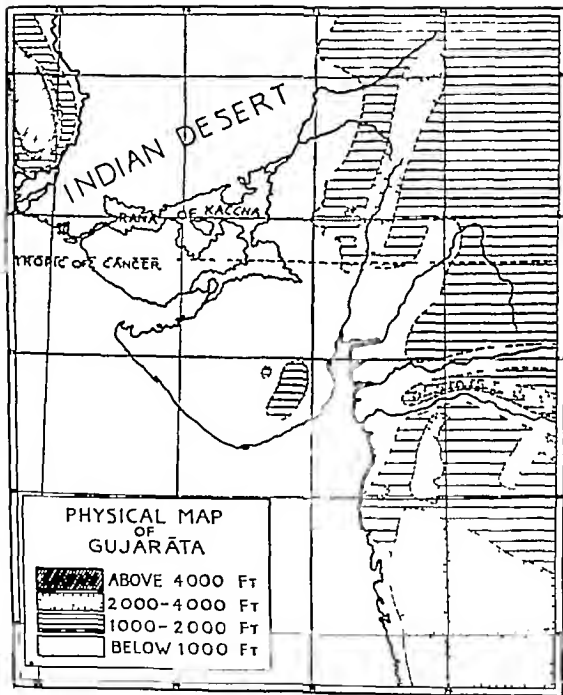


of Dharamapura, joins the eastern frontier of Pālanapura, and extends along the Ārāvālī hills, partly enclosing within it the Bhil settlements in which the dialect spoken is largely influenced by Gujarātī. Further east, beyond the region of the Bhils, lie the eastern and southern parts of Rājputānā with Jaipurī and Mālvī as their dialects. Both these dialects are closely allied to Gujarātī, the Bhil dialect forming a sort of connecting link between the two.

Gujarāta consists of sub provinces, which in some respects are different from one another. They are: (i) North Gujarāta, the mainland between Mount Ābu and the river Mahī, (ii) South Gujarāta, the mainland between the Mahī and the Damanagangā, (iii) the peninsula of Kāthiāvāda, (iv) Kaccha, (v) the Bombay tract to the south of the Damanagangā up to and inclusive of the island of Salsette and Bombay, where Gujarātī is partially spoken.

North Gujarāta, in very early times, was called Ānartta, this being the name of an eponymous king of mythology. In c. A C 700 it was included in the kingdom of Gurjjaratrā of which Bhīnamāla or Śrīmāla, near Mount Ābu, was the capital. With each succeeding century the name Gurjjaratrā or one of its variants, Gurjjara Bhūmī, Gūrjara Mardala or Gurjara Deśa, came to be applied to territory farther and farther south till in A C 1141 it included Dohada, and in A C 1191, Godhrā in the district of Panch Mahals. Later, the old Ānartta came to be known as Gujarāta, and even now the local pride of North Gujarāta will not allow that any other part is Gujarāta except their own home.

In different mythical periods South Gujarāta bore different names. Originally it was known as the land of the Nāgas, then it was called Anūpadeśa, afterwards, Śūrpāraka. Later on and up to c. A C 900, the land south of the river Narmadā, including the island of Bombay, was known as Aparānta and included in the Dakṣiṇapatha. From about c. A C 150, the tract between Khambhāta (Cambay) and Narmadā acquired the name of Lāta, which, thereafter, came to include the country south of the Narmadā up to the Damanagangā. Under the Caulukyas of Aṇahilavāda Pātana (A C 961), the name Lāta was gradually displaced





by the name Gurjara Bhūmi. In A.C. 1222 Gurjara Deśa extended up to Dabhoi on the north bank of the Narmadā. In A.C. 1384 the author of *Karmavipākasaṅgraha* includes in Gojarāta Nāndoda on the south bank of that river. The whole of Lata up to Damaṇaganga became part of Gujarāta in c. A.C. 1400. The Sultans of Ahmedabad consolidated their kingdom under the name of Gujarāta, thus demarcating it from the surrounding parts which they could not conquer. This gave the kingdom a name and solidarity, and to the people a life different from that of their neighbours.

Kāthiāvada was originally the Kūśāvratā of the myths, and subsequently came to be known as Surāshtra or Saurāshtra. The latter name still clings to one of its parts which is called Sorath. In some of the Purāṇas it is included in Ānartta. Under the Calukyas it was sometimes included in Gurjara Bhūmi as is clear from the definition गूर्तर सीताक्षरि. Akbar included it, together with North and South Gujarāta, in his province of Gujarāta and all the three provinces have since formed one indissoluble social and cultural unit.

Kaccha has always been known by that name and, though politically separate, its fortunes have invariably been linked with those of Gujarāta.

Thāra, Salsette and Bombay together with Lata were one country till c. A.C. 900 and though they formed part of the Sultanate of Gujarāta for a short time only the Gujarātī speaking races continued to occupy them. During the British period the Gujarātīs have, by their intelligence and enterprize, their wealth and culture, made many parts of this tract integral parts of Gujarāta.

## II

The area of Gujarāta proper is a little over 100 000 sq miles, and the number of people speaking Gujarātī in the Presidency of Bombay is about 9,270 000 distributed in the following manner: City of Bombay 236 000 Bombay Suburban Division and Districts 22 000 Northern Division 2 747 000 Central Division 72 000 Southern Division 20,000, Sindhā 76,000, Bombay States and Agencies

4,230,000, Baroda State 1,867,000.<sup>1</sup> The above division will also show how a compact country has been politically cut up, part being British India, and the rest parcelled out among several Indian states. Gujarāta, off and on in the past, was a political and administrative unit. That it should be a unit appears undoubtedly an extremely desirable goal. But for the present, the Gujarātis have to rest content with the unity that runs only through their life and culture. Like many other provinces of India distinguished by the dominance of a single language, Gujarāta is an independent social and cultural entity. Each of such provinces possesses a common stock of thoughts, feelings and ideals set working by the early Āryans in India and acquired and transmitted during the course of history peculiar to itself. These provinces even now employ, as they did in the past, the structure, wealth and tradition of Samskrta for their fuller literary expression, throb with common ideals and cherish a common will. Thus, India has for centuries realized what to many nations is yet a dream—a fundamental national and cultural unity expressing itself through the diversity of independent and free provincial life and literature. These provinces have, through centuries, waged an unceasing war against the centrifugal forces tending to disrupt this unity, and in spite of apparent divergencies, the history of their literature stands out as a triumphant assertion of the unity of India.

### III

The nature of the life and literature of a country depends mainly upon its geographical peculiarities, the economic factors which create or develop common interests and aptitudes among its inhabitants, and the cultural influences which glisten through the fabric of the political and religious institutions giving them a living unity. These

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1 These figures are based on the Census of 1921. The Census of 1931 was largely boycotted by the Gujarātis on account of the Civil Disobedience Movement, and does not form a reliable guide. It would however be a fair estimate to allow at least a 10% of increase in the population within the last decade.



determinants impose the national character upon the people and upon all that they do and express.

The principal geographical feature of Gujarāta is its undisturbed coast line. In fact the sea is just a few miles distant from its eastern boundary, and this proximity to the sea has been responsible for the ceaseless mercantile and maritime activities of its people. Some of the ports of Gujarāta date back to the dawn of history, and have, at one time or another acquired international importance. Through them trade and commerce brought in riches which overflowed the land. From them streams of enterprising colonizers went out to distant lands. Kusasthālī (Dwārikā) was a port through which perhaps the Panis of R̥gveda doubtfully identified with the Phoenicians (Paniks-Punic) carried on an international trade. Mahishmatī of Sahasrārjuna and Sūrpāraka (Sopārā) the Ophir of the Old Testament, were sea ports of considerable importance. The *Jātakas* record the maritime importance of Bhṛgu kaccha (Broach) from c B. C. 600. All later history shows how till c A. C. 1700 this city was the great entrepôt which maintained India's commercial intercourse with the world.

Ptolemy (A. C. 140) mentions Verāvala, Māngrola, Porbandara as large ports, these even now carry on considerable sea-borne trade. Under the Calukya and the Vaghela kings of Gujarāta (961-1297) the ports of Ghoghā and Khambhāta (Cambay) rose to great prominence. The former was the base of the royal fleet. The latter outgrew Broach in international importance and was the resort of merchants from every part of the globe. The early Portuguese traders called its merchants their keenest rivals, their merchantmen their richest prizes. Under the Moghul Emperors, Surat became the premier port of the country. Before the British came, the flag of Gujarāta could be seen flying in eighty-four ports, twenty-three of which were on the western coast and the rest in foreign lands. During the British rule Bombay which as far as its trade and commerce are concerned is largely Gujarātī and Okhā and Bedī in Kāthiāvāda have come into prominence.

The maritime activity of Gujarāta was not restricted merely to commerce. So early as c. B. C. 500, Prince Vijaya sailed from Simhāpur (Sīhora) near modern Bhāvanagara and settled in Ceylon, which had, since then, a close maritime intercourse with Bhrgukaccha and Śūrpāraka. According to *Vividha-tītha-kalpa*, a princess from Ceylon built a Jaina temple at Broach, and the well-known proverb of to day “रकानी लड़ी ने घोघानो वर”—the bride of Ceylon and the bridegroom of Ghoghā—apparently has had its origin in some long-forgotten incident. There is evidence of the Gujarātis, in c. A. C. 200, having brought presents by sea from China, of Indian ships, presumably Gujarātī, having plied in Persian and African ports in c. A. C. 100, and of Hindu settlements having existed in Sokotra about the same time. Naushirvan, (A. C. 531-574) the great Sassanian monarch, invaded Sindha with a fleet manned by sailors from Kaccha. Huen Tsiāng (A. C. 630) records that the people of Saurāshtra occupied themselves with commerce.

In the seventh century, a ruler of Gujarāta, forewarned of the impending doom which was to overtake his kingdom, sailed away with his followers from his native soil in six large and a hundred small vessels to lay the foundation of a new civilization in Java. Gujarāta maintained a colony there, and the wealth brought from Java has become proverbial. જે જાય જાવે તે કદી ન આવે, ને જો આવે તો પરીઆના પરીઆ જાવે છટકુ થન લાવે. He who goes to Java never returns; but if he does, he brings so much wealth that his grandchildren's grandchildren will not exhaust it. Friar Oderic (A. C. 1321) voyaged across the Indian Ocean in a vessel manned by Gujarātis, and Gujarātī sailors, according to the authority of Vasco-de-Gama, knew how to guide their ships not only by the stars but by nautical instruments of their own. The Sultāns of Gujarāta proudly bore the title “Lords of the Sea”, and the Sanger Rajputs of Kaccha and Navānagara were well known for their skill in ship-building during the Sultanate. The East India Company, in c. A. C. 1735, found in Dhunjabhai of Surat, a master architect of ships. Early in the nineteenth century, Motīsā, a Jain merchant, owned the largest mercantile fleet in Bombay. To-

day, Gujarāṭi merchants are to be found in many parts of the globe, and the only large steamship company in India is the result of Gujarāṭi enterprise. But, for want of a national government, the maritime power and glory of Gujarāṭa which had endured through centuries are no longer hers.

These persistent activities of the people of Gujarāṭa through the ages led to the rise among them of a well-to-do middle class which dominated social life, influenced politics, laid down traditions and shared with kings the patronage of literature. Acquisition of wealth became an important if not the sole end of life, and the display of it a great virtue. Heroism and intellectual pursuits, not being thought conducive to the acquisition of wealth, were not assessed at any great value. The cosmopolitan spirit of this class, born of international intercourse did not favour an ascetical or exclusive outlook on life, but fostered the instinct of adaptability and catholicity of spirit. Social inequality was based as much on wealth, as on birth or education and the cultural level constantly tended towards uniformity. As a further result, life in the whole province became dynamic. The people gained vast experience and a wide outlook on all matters. Foreigners came to settle among them and were in time absorbed into the community. Neither the feudal nor the intellectual aristocracy was powerful enough to check this endless process of levelling and adjustment. Women waited on masters who were neither fierce warriors nor proud panditas and in southern Gujarāṭa particularly acquired great freedom sharing with men the burden of life and exerting their influence on the environment in a manner unknown in other provinces of India.

#### IV

The soil of the mainland, watered by the rivers Tāpī Narmadā Mahī and Sābaramatī, is rich and varied makes agriculture a lucrative pursuit, and in years with a good rainfall gives to almost the whole of the rural area more than enough to live on. As large tracts were under cotton cultivation even in pre-British days the cotton industry flourished in towns and villages which poured out their products into distant lands, including Great Britain. The

peasantry consequently has always been shrewd, intelligent and, to some extent, cultured, and, of late, has been the most actively political-minded group of its kind in the world. Till recently, prosperity through commerce, industry and agriculture has prevented any very great disparity between the economic, religious or cultural level of the urban and rural areas. The man of commerce aspires to be a landlord, the agriculturist comes to the city or crosses the seas in search of trade profits and on his return invests his savings in land. These conditions, however, do not exist in Kāthiāvāda or Kaccha, where the towns are mere camps of ruling chiefs and the villages are the homes of a hard working and oppressed peasantry.

## V

The above features moulded the national characteristics and tastes. Popular imagination centered round the hero of commerce returning from foreign lands in vessels laden with riches; round the moral and the peaceful; round the charitable, the philanthropic and the worldly wise. The relentless valour of great warriors, the undying passion for one's city or religion, the stern, unwavering steadfastness with which the mighty in courage or intellect adhere to the ideals of their race or civilization had few admirers. The soil was unfitted for a Śaṅkara or a Caitanya, it could not produce a great lover like Caṇḍiḍāsa.

These general traits took different colours in different areas. Even the author of *Kuvalayamālā* (c. A. C. 779) saw this difference and expressed it thus

There I saw the Gurjjara people. They have strong bodies; are nourished on ghee and butter, are devout, clever in negotiations, and speak 'nau re bhallaum'. Then I saw the people of Lāṭa. They part their hair, they besmear their bodies with scent; their bodies are beautiful to look at. They speak 'amhe kaum tumham' <sup>1</sup>

1 'घयलोणिय पुट्टगे धम्मवरे सधिविग्गहे निउणे ।

नउरे भल्लउ भणिरे अहपेच्छइ गुज्जरे अवरे ॥

ण्हाओलित्तविलित्ते कयसीमत्ते सोहियगत्ते ।

अम्ह काउ तुम्ह भणिरे अहपेच्छइ लोडे ॥'

This distinction between North and South Gujarāta remains true after twelve hundred years. The people of the north, generally, are serious minded, steady, religious and of heavy build. Those of the south are pleasure-loving, possess a greater sense of humour and enjoy life. And this distinction again has led to the rise of two distinct currents of literature—the one, conservative, intellectual, sombre, puritanic, the other, progressive, light, rich in humour, and vivacious.

The people of Saurāshtra display their outstanding characteristics except where centuries of diplomacy or tyranny have destroyed their spirit. They are strong and bold with unforgotten traditions of a warlike past, hospitable, generous and impulsive. These men have given to the folklore of Kathiāvāda its romantic charm and its burning passion. Those who follow mercantile pursuits, though less catholic, refined and sentimental than their brothers of the mainland, are hard headed and calculating. The people of Kaccha share the same traits in a large measure and in addition, possess a rare spirit of enterprise and a wonderful instinct for business organisation.

## CHAPTER II

### THE ĀRYAN COLONIES OF THE WEST: THEIR LANGUAGE AND LITERATURE (A. C. 500)

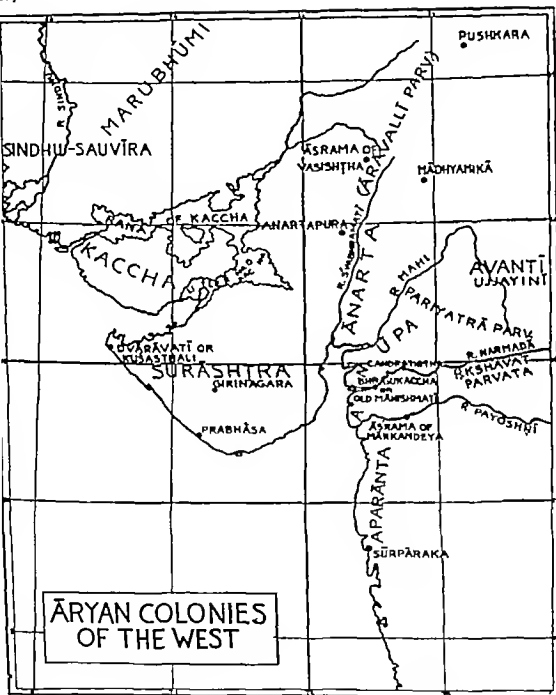
Early Āryan occupation—( to A C 500 ) Traditional accounts—Sahasrārjuna and Haihayas—Bhrgus—Yādavas—Mauryas (B C 319-197)—Greeks (B C 180-100)—Western Kshatrapas (c B C 70 to A C 398)—Guptas (c A C 390-467)—The āśramas and Āryan culture—Āryan centres—Ābhīras—Their origin and status—Āryan influence under Guptas—Language—Āryans of the Outer and Midland Bands and their dialects—Prākṛtas—Apabhraṁśa—Their evolution—Early Jainism—Dharmakathā—*Tarangalotā*, a social dharmakathā

Who were the original dwellers of the land which is now known as Gujarāta? When did the Āryans come and settle in it? These are interesting questions, and to help us in answering which we have no more than fragmentary references in the Purāṇas. The first Āryan conqueror from the north who raided the country up to the Narmadā found the Nāgas already in occupation. Who the Nāgas were it is difficult to say. Perhaps, the Bhīls, Meenas, Gonds, Chodhrās, Kolis, Dhodiās and Dublās who are to be found, among other places, in the Surat District and at the foot of the Ārāvali, are the descendants of these long-forgotten occupants of early Gujarāta.

#### I

The first wave of Āryan immigrants, perhaps, consisted of the Śāryātas, a tribe claiming descent from Manu, and the Bhrgus, the martial priests who claimed their descent from the sage Bhrgu. The myth runs that the eponymous Śāryāti, and Cyāvana, the Bhrgu, found a home in this distant land<sup>1</sup>. The son of the former, Ānartta, gave his name to North Gujarāta. Perhaps, Ānartta also was the name of a tribe, and Ānarttapura (Ānandapura, Modern Vadanagara) was one of the earliest centres of Āryan

1 *Viṣṇu* IV 1 1 *Matsya* XVIII 12 22 *Harivansa* 1 10 29, 31







culture. Cyavana's āsrama was situate on the banks of the Narmadā, possibly near Rajapīṭhā if what Yudhishtira was told on his pilgrimage to these parts had any element of truth in it. The Bhṛguś had Bhṛgutīrthas on the Narmadā. The next wave of immigrants settled in Kāthiāvada, where Haryasva a Yādava king, founded a kingdom. Girinagara, (Junāgadha) Kusasthali and Prabhāsa were the earliest Āryan settlements in the peninsula.<sup>1</sup>

Later, Sahasrārjuna Kārtavīrya of the Haihaya race, a branch of the Yadus, a great conqueror, turned his attention to this land. The Haihayas probably represent the race classed by Sir George Grierson, in his theory of Indo-Āryan Languages, as the Outer Band of Āryans in contradistinction to the Midland Āryans of the Punjab and the Gangetic valley. Kārtavīrya did not like the pretensions of the Midland Āryans who were laying the foundations of small states and a great civilization in the north. Once, the myth runs, he killed the sage Jamadagni a Bhṛgu of the Midland and an associate of the great Viśvāmitra, and drew upon himself the wrath of his son the fierce Rama. This dauntless young warrior worshipped for generations under the name of Paraśurāma as a teacher of the martial art and as the sixth incarnation of Viṣṇu, vanquished his father's murderer, razed Mahiṣmati to the ground and promoted Āryan settlements on the Narmadā. Kārtavīrya's empire, for such it was, included Anūps and Anartta (South and North Gñjarāta), Saurāshtra (Kāthiāvada) Avanti (Malva) and Śūrasena (Mathura) thus clearly indicating that these outlying provinces formed a homogeneous group of colonies originally occupied by the Āryans of the Outer Band.<sup>2</sup> The myth that Paraśurāma in no less than twenty-one campaigns, destroyed all kings is suggestive of the incessant war which the Bhṛguś had to carry on against the Haihayas. In his old age, the warrior made Śūrpāraka his home, and brought in his train the culture of Āryāvarta.

1. *Harivansh* 11. 37-38.

2. Munshi, *Mahishmati of Kartavirya*. Ind. An. XLV 217

Nothing definite is heard of Ānartta or Saurāshtra till we come to the period of the great Bhārata war between the Kurus and the Pāṇḍus. Some decades before that epoch-making conflict, the Yādavas of Śūrasena rose against their king Kansa of Mathurā. Krshna, the young Yādava hero, killed him. Later, fleeing before the wrath of Jarāsandha, the king of Magadha and the brother-in-law of Kansa, the Yādavas came to these hospitable colonies, led by Krshṇa and his brother Baladeva. In Ānartta and Saurāshtra, they ultimately settled. Ugrasena ruled his kingdom from Dwārikā with the aid of Krshna, who very soon came to be regarded as the supreme representative of Āryan culture and statesmanship.

The Vanaparva of the *Mahābhārata* contains a narrative of Yudhishtira's pilgrimage through Gujarāta. When the eldest son of Pāṇḍu visited the land, he found Aparānta, the sea-board to the north of the Narmadā, studded with Āryan colonies. Mārkaṇḍeya had an āśrama or hermitage on the Payoshnī, identified by some with the river Tāpī, the Bhrgus had āśramas on the Narmadā. During the war, all eyes turned to Dwārikā's great statesman for bringing about a decisive issue. The Yādava heroes, with their unruly tribesmen, took part in the great war, and returned home only to destroy each other in the superabundance of their might. A few miles from Prabhāsa in Kāthiāvāda, a spot is still shown where Śrī Krshna fell, pierced by an arrow. Tradition has hallowed the spot, a venerable tree throws its kindly shade over it; a small river flows sluggishly by to join the sea. But no one has cared to surround the spot with a fitting monument worthy of one held to be an incarnation of God and undoubtedly one of the greatest heroes known to human tradition.

The succeeding centuries are a blank till we come to the records of the Mauryan empire of Magadha. Possibly Candragupta Maurya (B. C. 323-298) brought both Ānartta and Saurāshtra within the fold of an empire dominated by Āryan influences from Madhyadeśa. Buddhism and Jainism obtained a foothold in these parts a little

later Aśoka (B. C. 272-232) ruled over Saurāshtra through a Greek governor, Yavana Thera by name. His edicts (B. C. 240), inscribed on a rock, can still be seen as one climbs to the top of Mount Giranāra from Junāgadha.

After the break up of the Mauryan empire (B. C. 197) these distant provinces were raided by Menander (B. C. 126), the Bactrian King of Kabul known to Buddhist literature as Malinda. He occupied Sindha and Saurāshtra. The first century after Christ saw a Scythian chief with the title of Kshatrapa (Satrap) occupying Saurāshtra. Kshatrapa Nahapāna (A. C. 78-120) ruled over Gujarāta, but it soon passed into the hands of the Āndhra king Gautamīputra Śātakarni. This champion of Brahmanism as well as of Buddhism at one time held sway over the whole country watered by the Godāvarī and also over Berars, Mālvā Gujarāta and North Konkana. During this time South Gujarāta came under the active influence of the Deccan.

Soon after Gautamīputra's death about A. C. 128 another satrap wrested Mālvā and Gujarāta from the hands of his son. Rudradāman I (A. C. 143-158) grandson of the great Satrap Kashtana ruled over Ānartta Anūpa Kaccha Saurāshtra Avantī Maru Sindhu Sauvīra and Aparānta that is over South Rajputānā Mālvā, Gujarāta including both Kathiāvāda and Kaccha, and North Konkana. Once again Kārtavīrya's empire was revived and put together by the conquering arms of a foreigner's Āryanised grandson. Rudradāman I was learned and accomplished and recorded his greatness in Saṁskṛta on the Giranāra rock which already bore Aśoka's inscription.

The Śaka Kshatrapas ruled long over Gujarāta bowed before the overpowering might of Samudragupta (c. A. C. 380) the greatest of conquerors known to Indian history and were destroyed by Candragupta II (c. A. C. 390) Candragupta, who proudly bore the title of Vikramāditya ruled Gujarāta from Ujjayinī the seat of an intensely fostered Saṁskṛtic culture. Gujarāta, for a century remained an integral part of an empire which stood for Āryan culture in all its aspects. On the very rock near Mount Giranāra which bore the inscriptions of Aśoka and Rudradāman Skandagupta's viceroy of Gujarāta, Parnadatta, recorded his master's

victory over the Huns (A. C. 456) Skandagupta died about A. C. 467 and the Guptas lost the province of Gujarāta soon after.

## II

Though these colonies, Ānūpa, Ānartta, Saurāshtra, Kaccha and Aparānta were administered by Madhyadeśa only intermittently, they were always dominated by Āryan culture. The early Āryan settlers brought with them their own civilization, and always looked for fresh inspiration to the home of their ancestors. They married the daughters of the aborigines freely and imposed their superior civilization on those with whom they so mingled. Later waves of Āryan immigrants came from different parts of North India and settled in these colonies, but each of them retained its exclusive corporate existence though evolving, with others, a common life on the Āryan model. In convenient centres, adventurous Rshis established their hermitages—āśramas—which preserved the high traditions of Āryan life in all its purity. There the Rshis lived, their character, learning and ideals their only source of power and influence, uplifting, unifying, and radiating Āryan ideals in thought, word and deed. These āśramas were the strongholds of civilization. They flourished in an unbroken chain all over India, and maintained living contact with each other and with the seats of learning in the Gangetic valley and in the forests of Brahmāvarta and Naimisha, where new ideals of life and thought were being brought into existence by great sages.

It is difficult to describe this culture within the limits of a few sentences, though the life and literature of India have owed so much to it. It consisted of rituals and myths, of modes of life and canons of conduct, of traditions, of a wealth of language and literature, of great theories and living ideals. Among other things, it consisted of the following

- (1) a sense of historic continuity, preserved through a belief in the *Vedas* as the source of all inspiration, giving to all races, of whatever origin, a conscious unity of life and history;

(2) a mythology embracing sacred legends of rivers and mountains cities, royal houses, semi-divine heroes and sages, which made the past a vital heritage to succeeding ages,

(3) a family life dominated by strong patriarchal traditions affording shelter to every needy and helpless member, and as a corollary imposing strict regard for feminine virtue which helped to preserve the purity of race and culture

(4) a social theory based on a respect for the Brāhmanas, who as a class stood for learning culture and self-control, permitting a new-comer to benefit by, but never to destroy social privileges, and offering scope to the uncultured to rise in the scale of life, but never so fast as to jeopardise its stability,

(5) Saṁskṛta, a language perfect in structure and elastic in expression, with a rich, varied beautiful literary achievement, the living embodiment of the cultural ideals of the race,

(6) one unchanging supreme code of ethical values running through what appears to be a diversity of religious beliefs, which insisted on the observance of the great vows—mahā vratas—of non violence, truth, non-stealing, continence and non possession,

(7) a faith in human endeavour, self-discipline (samyama) and asceticism (tapas) in order to realise the Supreme Self in this life

(8) in religious and spiritual matters, an emphasis laid on individual experience and becoming rather than on belief and scriptural word

(9) and lastly an unwavering faith in the sacred Āryāvarta the holy land of the Āryans, leavened by an abiding veneration for those who lived and died so that Āryāvarta may live one, indivisible, eternal

The Rshis called this culture dharma which generally means a sum-total of all sentiments, beliefs, values and activities which make life, literature and country worth living for And the effort which it made for self-expression through adverse circumstances, is

the central theme of Indian history during the last three thousand years.

From the beginning of their occupation of India, the Āryan's hold over the country was more cultural than either political or economic. It was a conquest made by men who, generation after generation, created or studied literature, sacred or profane, at Benares, Taxila, Nalanda, Mathurā, Ujjayinī and a hundred similar places, who lived under trying, if not well-nigh impossible conditions, and gave to the people, in return for a meagre maintenance, religion, ethics, literature, mythology, and above all, a self-conscious cultural unity. The problem before them was the absorption of the foreign, the depressed and the backward elements of society around them into the fold of their civilization. Since the day when the mythic Śaryāti put his foot in this land, successive generations of such men have largely Āryanised this province.

Girīnagara, Ānarttapura, Prabhāsa and Candratīrtha (Cāndoda) attracted Brāhmanas from all parts of the country. Ujjayinī, a great distributing centre of culture, always dominated Gujarāta. There was an āśrama of Vasishtha near Ābu, of Kapila near Siddhapura, of Bhṛgu on the Narmadā, of Mārkaṇḍeya on the Payoshnī.

But Gujarāta was far away from Madhyadeśa, and the culture she received, suffered both in purity and rigidity in the process of transplantation. The *Mahābhārata* states that the Kshatriyas of this land had lost their status as they had no Brāhmaṇa to perform the ritual so very essential in the life of an Āryan. The *Viṣṇu Purāṇa* enjoined that those who visited Saurāshtra should undergo purification. Aśoka had evidently regarded a Greek good enough to be a governor of this frontier colony. Non-Brahmanical Āryan doctrines like those of Buddhism and Jainism had found a refuge here. During the rule of the Satrap Nahapāna, the Brāhmaṇas had even accepted Greek women in marriage. The varṇāśrama dharma, recognising only four main castes, was accepted in theory, but, in practice, it gave rise to a system which treated every small autonomous group of settlers as a separate caste, and denied to any one

an exclusive claim to superiority. A spirit of tolerance pervaded the social atmosphere. The culture was not of a very high order but evenly distributed. The absence of a large class of orthodox Brāhmanas with traditions of learning as in Bengal or Mahārāshtra retarded the progress of learning in Gujarāta. On the other hand the bitterness born of caste inequality rarely found a home here.

Among the principal races which occupied Gujarāta the Ābhīras deserve some attention. Their dialect Apabhraṃśa had been recognised as one of the literary languages of Gujarāta before the rise of the Valabhis (A. C. 509). Were the Ābhīras foreigners? Was their language alien? Patañjali (B. C. 150) regards Apabhraṃśa as the corruption of the normal Samskrta. Bharata (A. C. 200) refers to *desabhāṣā* and to Āhīrokti the idiom of the Ābhīras the herdsmen but there is no evidence of foreign origin in these early references.

There is no doubt that the Ābhīras a hated people, believed to have once lived on the Indus were called Mlecchas. They fought in the battle of Kurukshetra. *Manu Smṛti* treats them as descended from Brāhmanas by Ambaśthā women. Whatever might have been their early status, prior to A. C. 100 the Ābhīras lived in Gujarāta without any brand of social inferiority. Periplus (c. A. C. 100) found them already settled in Western India (Abiria). Ābhīra Rudrabhūti (A. C. 181) was a general of the Western Kshatrapas. Īśvarasena son of Śivadatta ruled a principality near Nāsika (A. C. 300). Ābhīras lived in Rājasthāna and Mālvā on the western frontier of the Gupta empire in Samudragupta's time (A. C. 360). An Ābhīra dynasty succeeded the Āndhrabhrīyas, according to the *Vishṇu Purāṇa*. All these facts indicate that the Ābhīras occupied an important position in society in Rājputānā, Gujarāta, and even further south before A. C. 509. Neither their names nor their language appears to be foreign and even if they were originally foreigners, they were for all purposes children of the soil before the Christian era began. Many scholars believe that the Ābhīras entered India about B. C. 150 and migrated to Gujarāta a couple

of centuries later. According to Dr. Keith, they probably belonged to the Dardic branch of the Indian race.

### III

For hundred years, Gujarāta formed part of the Gupta Empire. The Gupta period was the golden age of Indian history. Samudragupta, Candragupta II, the Vikramāditya of romance, Kumāragupta and Skandagupta were great, not only as conquerors and statesmen, but as patrons of all cultural activities. Their strong and just administration, more than their conquests, brought about the political consolidation of India north of the Narmadā. Their learning and ideals stimulated the growth and development of culture.

In the Gupta period, the old Āryan myths, known all over the country, were edited and compiled in works which have since become classic. The *Mahābhārata* was edited, and Purāṇas like the *Vāyu*, the *Harivans'a*, the *Matsya* and the *Mārkaṇḍeya* were composed. The study of law and ritual, science and philosophy, ethics and religion received great impetus. The old literature on these subjects was revised, in some cases, standardised, *Manu*, *Yājñavalkya* and other law texts were revised or composed; astronomy, mathematics and medicine were assiduously cultivated, and architecture, sculpture and painting reached a high level of artistic expression. Samskrta, already the medium of intercourse for the cultured in the whole country, became the great unifying agency; the vehicle, the source, and the inspiration of culture in its manifold aspects, and the symbol of Āryan unity. Literary expression, too, reached its climax in the kāvyas, epics, and the nātakas, dramas. Kālidāsa, one of the world's great literary artists, lived, as is now accepted by many eminent authorities, at the court of Candragupta II, Vikramāditya, and his *Raghuvans'a*, *Meghadūta*, and *Sākuntala* were accepted in India as specimens of literary art in its most perfect form. The worship of Viṣṇu became the state religion, and the Brāhmanical view of Āryan culture, the dominant note in the nation's life. During the period seats of learning were lavishly endowed. So far, racial



unity and the common heritage of culture were the two ties which bound the Āryans together, to them, was now added political unity. Though there is very little contemporary evidence subsequent history fully bears out that these influences deeply affected life and literature in Gujarāta and it is more than probable that towards the composition of the *Harivaṃśa*, the *Matsya*, and the *Mārkaṇḍeya Purāṇas* the people of Gujarāta made no small contribution.

#### IV

Most of the languages of India have grown up in one and the same way. Age after age, in each province, the dialect of the Āryans for the time being began to be developed intensely owing to the introduction of the vocabulary, the construction and the graces of Samskrta which the cultured Āryans of Madhyadeśa spoke. The dialect thus cultivated soon lost touch with the *desabhāṣā*, the actual speech of the people. The *desabhāṣā* however, developed along well recognised phonetic principles and when necessity arose was in its turn made the object of literary culture. Thus the Prakṛtas, the Apabhraṃsas, and the present vernaculars were the *desabhāṣās* which in succession to one another attained literary form.

According to Sir George Grierson there were two waves of Āryan immigration, one, which he calls that of the Āryans of the Outer Band, the other that of the Midland (Madhyadeśa) Āryans. In course of time, the speech of the Midland Āryans became Samskrta and from time to time it lent its structure and wealth of diction to the dialects of the Outer Band. Under this influence, the different Prakṛtas, Apabhraṃśas and vernaculars came into existence.<sup>1</sup> The basis of the languages thus evolved was Outland and the body Midland. The base of the grammar adopted was the vernacular, and the enrichment was due to attempts made to simplify the literary language by using its vocabulary.<sup>2</sup>

If by the word *desabhāṣā* is meant literally the language of the soil, the dialect actually in use as distinguished from

1. Grierson, *Indo-Aryan Languages, Sanskrit, Prakrit, Encyclo. Britannica*.

2. Keith, *History of Sanskrit Literature* 34.

the language of literature, the evolution of the different Indian languages can easily be reconstructed. The language of the *Rigveda* is the first literary form of the primary *deśabhāṣā*—the dialect of the early Āryans of Madhyadeśa—which has come down to us, and the dialect itself may be presumed not to have been far removed from it. Perhaps the Śūryātas and the Bhṛguś spoke this primary *deśabhāṣā*. The dialect of the Yādava heroes must have been its later variety, fast growing into Samskrta. We are, however, on firmer ground in the third century before Christ. Aśoka's edict, intended for popular instruction, is inscribed on rocks at Mount Giranāra, Sopāra near Bombay, and Dera Dun in the western variety of the primary *deśabhāṣā*. The inscriptions, scattered all over North India, show that the dialects spoken at the time were similar to one another.

The secondary *deśabhāṣās* were also subdivided into Māhārāshtrī, Śaurasenī, Māgadhī and Paisācī according to the province in which the variety was spoken. The first three are found in Samskrta dramas. The Śaurasenī variety, resembling Samskrta and spoken in Madhyadeśa around Mathurā, was put in the mouth of ladies and the vidūshaka, the clown, by the rules of the drama. This Śaurasenī prevailed in Gujarāta, as also perhaps the other varieties of Prākṛta known as Ardha-Māgadhi, Jaina Māhārāshtrī and Jaina Śaurasenī, the last two so named because of the activities of the Jaina sādhus. The redaction in Jaina Māhārāshtrī of the Jaina canon, at Valabhīpura in Kāthiāvāda, by the conference presided over by Devardhigani (A. C. 500), indicates that this form of the language was favoured by the Jains.<sup>1</sup>

<sup>1</sup> There is no doubt that in this period the *deśabhāṣā* in Gujarāta was influenced not only by Māhārāshtrī but the then prevailing Kanarese. An ancient Tamil tradition includes Gujarāta in the Panca Dravida or five Dravidian regions. Possibly it dates back to a time when South Gujarāta, or Lāta, had been included in Gujarāta but not yet brought under the dominance of the northern influences. It is likely, as Professor Turner suggests, the ancestor of Marāṭhi was further to the north in Asoka's time and that it was pushed south by the speakers of the ancestor of Gujarātī. So late as the ninth century A. C. Kanarese was spoken over a large part of Māhārāshtra and the Māhārāshtrī was not the principal language in the present Marāṭhi speaking area. This would explain the traces of Kanarese in the Gujarātī language, vide J B B R A S 1930, p. 95, Master, *Some Parallelisms in Indo-Aryan and Dravidian Languages*.

These Prakṛtas soon drifted away from the deśabhāṣā, which came to be known as Apabhraṃsa, the corruption of the norm. This popular speech as opposed to Samskr̥ta and Prakṛta was first made the object of literary culture by story writers. Hence arose the literary Apabhraṃsa, sometimes referred to as the language of the Ābhīras. For every secondary Prakṛta, there was a corresponding Apabhraṃsa, and a variety of the Śaurasenī Apabhraṃsa prevalent in Gujarāta about A. C. 1000 is called by Mārkaṇḍeya (A. C. 1450), Gaurjari. This Apabhraṃsa in its turn became the object of literary culture, and the deśabhāṣa continued to develop on phonetic lines evolving the tertiary deśabhāṣā, Gujarāti. Thus age after age, the spoken language was intensely cultivated under the influence of Samskr̥ta, as also of the literary language of the preceding age which had ceased to grow, achieving for itself a new stage in literary expression.

To summarise the position of languages in Gujarāta during the period under review. A late variety of the primary deśabhāṣā of the Āryans was in vogue about 200 B. C. Samskr̥ta, soon thereafter became the literary and official language. Jaina Māhārashtrī Prakṛta was used by the Jaina sādhus in the fourth and fifth centuries, A. C., Śaurasenī Apabhraṃsa the spoken language of the people, was growing into a literary language from about the same time. King Guhasena of Valabhī (A. C. 559-569) according to an inscription, wrote poems in Samskr̥ta, Prakṛta and Apabhraṃsa.

## V

From early times the Jaina sādhus became a cultural force in Gujarāta. Madhyadeśa and Magadha had no home to offer them; the schools of Āryan learning were deeply absorbed in solving questions of high philosophic and religious moment, and in making an advance on the system of philosophy and ethics from which Mahāvīra had borrowed his negative creed. Royal patronage was extended mainly to the Brāhmanas and the Bauddha bhikṣhus; the great imperial house of the Mauryas did not feel any attraction for Jainism. The imperial Guptas, devout worship-

pers of Vishnu and ardent conquerors as they were, were not likely to admire a sect which spelt destruction to their masterful policy. The Jaina sādhus, celibates pledged for life to ceaseless travels and bent on the propagation of their faith, were, therefore, forced to explore more hospitable lands, and went south and west.

They turned for patronage and protection to Gujarāta with its cosmopolitan spirit and its poverty of great intellectual and literary tradition. Its rich middle-class longed for some literary entertainment which, without putting an undue strain on its religious zeal, could give a sense of spiritual security. Denied the patronage of highly cultured or literary audience, the Jaina sādhus specialised in a form, which could conveniently be utilised at once as a means of religious propaganda, and a source of popular entertainment. The Brāhmaṇas, to whom the literary and intellectual impulses of Mathurā, Kāśī and Nalanda were the very breath of life, and whom royal patronage had made independent of popular support, on the contrary, showed an interest only in the kind of literature which accorded with the higher standard prevailing in Madhyadeśa. They manifested no inclination to stoop to conquer the simple-minded or the idle rich of this distant colony.

Dharmakathā—religious story—is the category under which will fall many forms of literature to which the Jaina sādhus devoted themselves. The common element in all these kathās was an insistence on the purity of Jainism, and on the greatness of the gospel of renunciation under every circumstance. One of the sections of the Jaina scriptures is called *Dharmakathā-anuyoga*.

The Jainas turned classical legends, legendary lives of saints, moral tales and anecdotes into dharmakathās in order to spread their doctrine. Often, the epic legends were re-written to suit this propaganda, more often, a Purāṇic hero's life-story was re-told, making him a Jaina. These kathās based on legendary biography were called *caritas*. *Vāsudevacarita* was first composed by a Jaina teacher of Candragupta Maurya (c B. C. 320), and *Paumacariyam*, the Jaina version of the *Rāmāyaṇa*, and *Harivaṃśa*, by Vimala in A. C. 300.

Romantic stories were also utilised for writing dharma kathās. Haribhadra (A. C. 750) acknowledged his indebtedness to pre-existing kathās, and following ancient teachers, divided them into (i) Divya (ii) Divyamānusha and (iii) Mānusha. He himself classified them into (1) Arthakāma, (ii) Samkīrṇa and (iii) Dharmakathā. The general public, as was perfectly natural, took a fancy to the kathās in which love was the central motive. The Jaina sādhu knew human weaknesses well. The author of *Vasudevahindi* insisted that dharmakathā should be properly diluted with good love-stories in order to achieve the best results. Udyotana laid down that a story should be like a newly wedded wife decked with ornaments, auspicious, moving with graceful steps, sentimental, soft in speech, and ever pleasing to the minds of men.

The dharmakathā, with this object in view, was given a peculiar turn in Gujarāṭa. The stories of kings did not appeal to the commercial classes, but the social dharma kathā dealing with the love affairs of a nagara śeṭha or a wealthy man's daughter, with acquisition of wealth as a substitute for heroism and renunciation according to Jaina tenets as the end of life, caught the popular imagination.

## VI

Some fragments of a social dharmakathā of the period before A. C. 500, survive to give us an idea of what these kathās must have been like. *Tarangalolā* or *Tarangavālī*, was composed by Pādalipta, born in Kośala, a protégé of the Śātavāhana kings of the South, and the founder of Palitāṇā in Kāthiāvāda, one of the places of Jaina pilgrimage. It was written in Prakṛta, contained many desi words, and was mentioned in *Anuyoga dvāra* (A. C. 500). Various authors from the eighth century downwards, have extolled the story and compared it to the Ganges. Śīlācārya says that a story which lacks any trace of this kathā has neither art nor beauty. Agala, another unknown author, is surprised that the god of death should escape with an unbroken head when he carried away Pādalipta. The original work is lost, and its merits can be judged only from a summary in 164 gāthās.

composed, evidently by a process of very careful editing, by Nemicandra, and recently brought to light by Dr Ernest Leuman. This short kathā shows how later authors of such kathās inartistically developed some elements of Pādalipta's tale without producing its charm. It is pre-eminently a love story of middle class life, in the poetic style of the period, full of delicate touches and refined sentiments, and, but for its depressing conclusion, a thing of beauty.

In Magadha, a young and beautiful Jaina nun goes to the wife of a nagara śetha for alms. She preaches the usual religious precepts, and, on being asked, tells her life story to justify her early renunciation. Her original name was Tarangavati. She was a daughter of the nagara śetha of Kauśāmbī, brought up in luxury, educated with care, and beautiful as the campaka flower. Once she went to a garden, and, seeing cakravāka birds, the Indian symbol of undying love, on the lake, she swooned. Her friends revived her, and asked her what had caused her to faint so suddenly. Tarangavati told them the story of her previous life: how she had been a cakravāki, and had lived with her mate on a lake in Angadeśa, how their love had transcended all earthly bonds; how a hunter, trying to shoot an arrow at an elephant bathing in the lake, had missed his mark and killed her mate, how, bewailing the loss of her beloved, she had immolated herself on the fire lighted by the repentant hunter to cremate the poor bird, and how, on seeing the birds sporting on the lake, the past had flashed upon her.

Once the past was recalled, Tarangavati wanted to meet the lost comrade of her former life. In her grief at not being able to find him, she found solace in drawing pictures depicting the experiences of her former bird-life, and exhibiting them. The cakravāka, born as a son to a rich merchant in the same town, saw the pictures, recollected his past, and, remembering his beloved, fainted. The lovers were soon brought together, but their parents objected to the match. Elopement was the only way open to them, and the lovers resorted to it. They sought refuge in a forest, were attacked by a gang of robbers, and

were carried away to be offered as sacrifice to the goddess Kali. But one of the robbers heard the story of their past life, recognised them as the very birds whose death he had caused in his past life when hunting an elephant, and allowed them to escape. From the robbers' camp, they ran away to a town, where their identity was discovered. The parents received them with open arms and twelve months of unalloyed happiness followed.

The story, elaborated with consummate art is at this stage made to subserve a religious purpose. Life cannot and must not be anything but an ordeal. The lovers meet a sadhu who tells them the story of his past. They recognise in him the hunter who had been the cause of their death in their former life and the robber who had helped them to effect their escape. Dire truisms on life's futility follow. They leave love and happiness and mourning relatives behind them, and take to a life of renunciation inculcated by Jaina precepts. Each goes a different way. The story closes on a conventional note. Everybody expresses horror at the sinful ways of the world, the only refuge from which is the Jaina religion.

The story has the elements of romance so dear to Indian hearts: the inseparable cakravāka birds and the ideal of undying love running through a succession of lives. Both are depicted with a charm difficult to meet with in later social kathās. The cakravāka episode, even in the form in which it has come down to us, is one of the most beautiful in Indian literature.

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## CHAPTER III

### THE KINGDOM OF GURJARATRĀ AND THE LOCALISATION OF FORMATIVE INFLUENCES.

(A. C. 500-1000)

The Huns—Valabhīpura kings (509-766)—The Cāvadās—Kingdom of Gurjaratrā (c. 400-953)—the Gurjaras—Segregation of cultural forces—Sanskṛta literature—Kāvya—Nātakas and Campūs—Bhaṭṭi (c. 641)—Māgha (c. 700)—Jainism—Early Jain literature—Haribhadra (c. 750)—*Samaraśca* *Kalā*—Udyotana (779)—*Kuvalayamālā*—Siddharshi (c. 906)—The influence of Sanskṛta

Skandagupta appears to have lost Gujarāta a few years after the date of his Giranāra inscription (456). With his death (467), the Gupta empire fell. The Huns under Toramāṇa entered India, (c. 465) established themselves at Pavaiyā in the Punjab<sup>1</sup>, and finally reached Ujjain (c. 500). Yaśodharman defeated Toramāṇa's son, Mihirākula (c. 533), and became the master of Western Mālvā, which thenceforth became an independent kingdom.

Senāpati Bhaṭṭārka defeated the Maitrakas (509), and ruled over a kingdom consisting of Saurāshtra and a part of Ānartta from his capital, Valabhīpura (modern Valā)<sup>2</sup>. When Hiuen Tsiang visited it (640), it was a city of power, wealth and culture, and contained a large library of sacred books. The fame of its university had reached China, for Sthiramati, a Buddhist monk, in the beginning of the sixth century, and another Guṇamati, at the end of the same century, were invited to China. Śaivism and Buddhism were the favoured religions, and the temples of these faiths were richly endowed. The Valabhī kings are considered to be Gurjaras,<sup>3</sup> or Maitrakas,<sup>4</sup> and are generally classed as foreigners. But Senāpati Bhaṭṭārka defeated the foreign invaders and founded Valabhīpura, rich with classical influence. His descendants bore

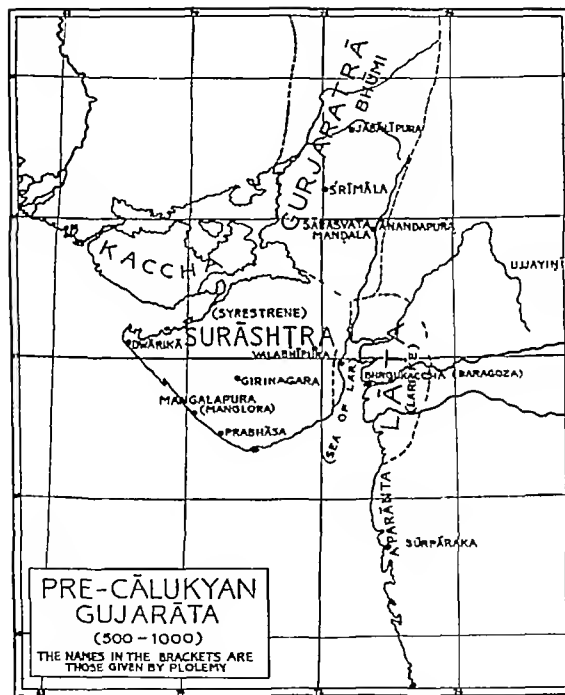
1. Udyotana, *Kuvalayamālā*.

2. *Bombay Gazetteer*, Vol. I, 87.

3. *op. cit.* 5.

4. Smith's *Early History of India*, 332.







accepted by some authorities, the Gurjaras were a foreign race which entered India c. 400-500, took kindly to Indian culture, founded the kingdom of Gurjaratrā, accepted the Hindu caste system, conquered Ānartta and Lāta in c. 700, subdued the Valabhī kings in c. 750, and abandoned Bhinnamāla in c. 953 to go and settle in Ānartta, and to make their chief, Mūlarāja, king of Aṇahīlavāda Patana<sup>1</sup>. Another theory treats them as Āryans who merely used the name of their country, Gurjaratrā, to distinguish themselves from the neighbouring peoples<sup>2</sup>. It is equally probable that a ruling clan which called itself Gurjara gave their kingdom the name of Gurjaratrā, the kingdom in its turn giving its name to its population.

For our purposes, the important facts are: that Gurjaratrā from c. 500 was an Āryan kingdom; that its capital was a seat of Āryan culture; that there is no evidence to prove that the Gurjara Gauda Brāhmaṇas, the Śrīmāla Brāhmaṇas, the Poravāda and Ośavāla Kshatriyas, and the corresponding Vaiśyas were of foreign extraction; and that in 640 Hiuen Tsiang found the king a devout Āryan. There is no doubt that the kingdom of Gurjaratrā localised Āryan culture, and the linguistic and literary influences of Āryāvarta, so as to evolve in the fulness of time the cultural unit now known as Gujarāta. About 953 Gurjaratrā, which since c. 816 was ruled from its new capital, Kanauja, was broken up. Bhinnamāla was abandoned, and 18,000 families migrated to different parts of the country.

During this period, the Karnāṭaka Cālukyas under Pulakeśi (611) of Badāmi, and then the Rāshtrakūtas of Decan occupied part of Aparānta and Lāta up to the banks of the Narmadā. The latter were overthrown by Tailapa of Mānyakheta (978), the great Karnāṭaka monarch, who ruled it through a governor from Broach. Lāta to the north of the Narmadā, was first ruled from Ujjain, then by Gurjara feudatories from Broach, and later by Rāshtrakūtas.

1 D R Bhandarkar, *Foreign Elements in Hindu Population* I. A XL - 21, *Gurjaras* J B B R. A S XXI 413

2. Vaidya, *History of Medieval Hindu India*, I 83,

## II

Indian culture of this period was in the keeping of kings, and the localisation of political forces after the disruption of the empire of Śrī Harsa (c. 647), easily led to a segregation of cultural and literary influences and in consequence, to a development of provincial characteristics. In the sixth and the seventh centuries the memory of a glorious past embodying the ideal of an indivisible Āryavarta the *Vedas* Samskr̥ta and its inspiring literature, the Brāhmaṇas, and the sects of Buddha and Mahāvīra were unifying forces, stimulated and strengthened by Indian rulers notably the Guptas and Śrī Harsa. But distinctive geographical determinants the non Āryan elements which varied with every province and the conceit, ambition or jealousy of every petty conqueror acted as disruptive forces which tended to divide the country. The interaction of these forces was responsible for a phenomenon bewildering to the foreign historian an Indian national consciousness alternating or co-existing with a strong provincial feeling, people in different parts of the country under the influence of a common life and culture, exhibiting many characteristics of a single nation and yet reduced by the ambition of ruling princes to no more than a mere conglomeration.

During the early part (600-800) of this period when the Āryan colonies were marked off into the kingdoms of Gurjaratrā and Valahhipura, Bhūnamāla<sup>1</sup> and Ānandapura became active centres of Āryan culture. Śūrparaka and Ujjayinī also influenced South Gujarāta

The period under review was one of the most fruitful in Samskr̥ta literature for it was in this age that great epic and dramatic works were composed grammar and rhetoric were studied law and philosophy were developed. And Samskr̥ta became the most powerful of influences operating on the culture of the people. It was the language of the court of literature, of the highest thought

1. It produced the famous astronomer, Brahmagupta (born 598), the author of *Śpharasiddhānta* (628)

and the noblest ideal. It impressed its genius upon Gujarāta, and prevented it, in spite of its fluid social and commercial life, from developing on any but Āryan lines.

The works of Kālidāsa, Bhavabhūti and Bāṇa, which fascinated literary men all over India, served to set a standard that goaded them to produce works possessing varying degrees of merit. Literary efforts were naturally directed to the kāvya, or the epic, the rupaka, or the drama, and the campū or the romance

The kāvya owes its rise to the great epics, the *Rāmāyana* and the *Mahābhārata*. It is a refined and polished epic, dominated by one sentiment, dealing with the adventures of a royal hero, or a royal family; and literary art shows itself at its best in the descriptions contained in it rather than in the narrative as a whole. The tradition of the kāvya, compact in form, elegant in expression and classic in self-restraint, which Kālidāsa left behind him, had naturally undergone a change for the worse on account of the excessive importance given to description. Bhāravi, prior to 600, made the kāvya a vehicle for illustrating grammar. The poet, anxious to win the praise of the pedant, turned a grammarian, and made a great language the victim of well-nigh ineradicable artificiality.

Bhatti, who composed *Rāvanavadha* under the patronage of Dharasena of Valabhī (c 641), carried forward the traditions of Bhāravi. The adventures of Rāma were employed by him to produce an elaborate story, and unrestrained fancy was allowed free play, resulting in the grotesque. About 700, Māgha lived at Bhinnamāla. Bhatti's influence can be traced in his *Śiśupālavadha*, which, in spite of defects common to the times, ranks among the best kāvyas in later Samskrta literature, and abounds in elements which make it a good epic.

Lāta appears to possess distinctive literary traits. A kind of style, favoured by the authors of Lāta, had acquired the name of Lāṭī. Rājasekhara represents the people of

Lata as preferring Prakṛta and hating Samskr̥ta<sup>1</sup> Humour was then another peculiarity of Lata.<sup>2</sup>

### III

The Jaina sādhus were very active during the five centuries under review but the record of their activities has to be examined with caution

The later Jaina sādhu has preserved this record Whatever he wrote, his disciples studied, and the libraries of Jaina temples in Gujārāta preserved When orthodoxy surrenders its treasures to the printing press, the history of Jainism, of Prakṛta Apabhraṃsa and Gujārātī will have to be written anew But works published so far, have made considerable contribution to the history and the literature of the period They are of great linguistic and sociological value, but, except for the biographical details of the writer and his teachers and the record of reigns they contain unreliable historical material The material preserved is disconnected, one sided, or in some cases, even distorted by religious bias it is drawn very often from popular Jaina traditions, it sometimes conflicts with facts authenticated by contemporary records and it creates a false historic perspective. But such as it is, it is sufficient to provide a correct estimate of Jaina literary activities.

About A. C. 500, Brāhmanism and Buddhism dominated Saurāshtra and Gurjarātra, but Valabhipura was hospitable enough to welcome the conference of sādhus which redacted the Jaina canon, thereafter called the Valabhi Vācana

Jainism like Buddhism was an offshoot of Āryan thought. Neither Mahāvīra nor his disciples, ever claimed to teach any but an Āryan creed, and the doctrine of re-birth the supremacy of the five great vows, the efficacy of detachment, vairāgya, and the goal of final emancipation kaivalya which they taught were essentially Āryan doctrines. Though Jainism did not attract

1 पठन्ति कटमं कायं माहुरं संसृजद्विषः ।

2. Sīṅhadeva, Commentary on *Vṛgāṅkita*.

कायं हास्यसे प्रयोगनिपुणै रीतिः प्रथमं कृतम् ।

a large Brāhmanical following, the Jaina sādhus were very often drawn from that class. About the first century of the Christian era, many of its great missionaries were learned Brāhmanas, whose ambition was to see that their doctrines acquired a place of honour among the learned in the land.

Vimala's *Paumacariyam*, written in Jain Māhārāshtri Prākṛita, was one of a large number of attempts to alter the *Rāmāyana* to suit the needs of the Jainas. Works like *Nandisūtra*, composed about the time of the Valabhi redaction, show that the religious and literary activities of the Jaina sādhus were influenced by the *Vedas*, the *Mahābhārata*, the *Rāmāyana*, the *Purāṇas*, the well known systems of philosophy, the *Arthaśāstra* of Kautilya and the *Kāmasūtra*. Jainism was only one of the cultural achievements of Āryāvarta, though not very powerful or popular.

The revolt in favour of using Samskrta as against Prākṛta, headed by Siddhasena Divākara (c. 533), was an attempt to raise the literature and the thought of the Jainas to the high intellectual level attained by those of the Brāhmaras. A Brāhmarā by birth, Siddhasena wrote a well-known text book of logic, and was, on the testimony of Hemacandra, a poet. This revolt naturally met with considerable opposition from the orthodox sādhus, who, moving among the illiterate, were blind to the great intellectual upheaval which was bringing about a deeper cultural unity in the country through language, literature and thought.

#### IV

The next stage of Jaina activity in Western India is represented by the life and works of Haribhadra (c. 750). Born a Brāhmaṇa at Cītoda, he was converted to Jainism by the nun Yākinī. His life was inspired by a strong hatred of the Buddhists who had killed his dearly loved nephews. He used the word *viraha*, bereavement, in the last verse of many of his works, it is said, to keep alive the memory of this loss. Proud and fierce, he travelled far and wide, displacing Buddhistic influence which was already on the wane. Haribhadra spent the best part of his life in

Gujarāta, and according to tradition, wrote 1,444 works, religious philosophical and literary, both in Samskr̥ta and Prākṛta.

Out of his many dharmakathās, *Samarāṇicākahū* (*Samarāṇīyākathā*) composed in Mahārāshṭrī Prākṛta, has come down to us, and justifies his reputation so uniformly emphasized by successive generations of Jaina authors. It is written in a racy simple, fluent prose interspersed mostly with verses in the Āryā metre, a welcome departure from the highly ornamental style which great masters of prose, like Bāṇa and Daṇḍin, affected. It is pre-eminently calculated to capture the imagination of lovers of romance rather than attract the admiration of a cultured few. The story is full of thrilling adventures of certain individuals through a succession of births as men, birds and beasts. The religious motive is inculcated at every step by the retribution which overtakes the heroes, who represent the cardinal sins—anger, deceit, avarice and untruth. The propagandist achieves his aim by repeatedly bringing home to the superstitious reader life's futility and the potency of Jainism as the only escape from it.

The story, in brief, is that Guṇasena, a prince, in his childhood always held up to ridicule Agnisarman the ugly and mis-shapen son of the high priest. Tired of being a butt of ridicule, Agnisarman went to a sādhu to be initiated into the ways of asceticism. After the lapse of some years, Guṇasena who had come to the throne by then went to meet his old victim. He had in the meanwhile, become a great ascetic. The king invited the ascetic to dinner. But under a strict religious vow, he dined only once a month and promised to come to the royal palace on the day he broke his fast. On the appointed day the ascetic came to the royal palace. The king's men however were celebrating the birth of a prince and would not attend to the ascetic. Thereupon he went away and was compelled to continue his fast for another month as he had to go without his dinner that day. The king when he came to know how the sage had been treated in all humility sought him out and



begged his forgiveness. Another invitation followed. The ascetic again came to the royal palace, only to be turned out a second time for some insignificant reason. Four times, the sage received the penitent king's invitation, but, on each occasion, was turned out without food or attention. Worked up to a fury, Agniśarman vowed to wreak eternal vengeance on the king through all successive lives, and, giving up all food, died. He observed his vow, and at every rebirth, he persecuted Guṇasena. As a result of a series of adventures, Agniśarman was consumed by his own malice and Guṇasena, acquiring higher merit at each fresh birth, attained salvation.

The story is well-told, and represents a stage of social dharmakathā different from *Tarangalolā*. Unlike the older work, its religious parts are woven into the main story. Literary effort is less apparent. The emotion of love, intense, fresh and natural, which dominates *Tarangalolā* becomes subordinate to a spirit of adventure and religious zeal. In *Tarangalolā*, karma, and remembrance of previous life and its consequences serve to motivate the story, in *Samarūccā*, the story serves to illustrate those ideas and to impress certain moral principles upon the audience. In the former, the characters are taken from life; in the latter, they verge on the allegorical. The author himself calls it dharmakathā. The specimen furnished by Haribhadra suggests that a large body of fictional literature composed in Western India at that time, has been lost.

A little later (779) Udyotana, perhaps one of the disciples of Haribhadra, composed, mainly in Prakṛta and partly in Apabhraṃśa, his *Kuvalayamālā* in Jābālipura (Jhālora). It contains very valuable historical material, and, among other things, shows that in Gurjaradeśa, around Bhinnamāla, Jainism had acquired great influence and the Jaina sādhus were active in pursuit of literature. A Samskrta version of this romance was made by Ratnaprabha (c1400). Udyotana's dharmakathā is still in manuscript. "This story", says the author, "composed without pride of poetic skill, has no literary point of view.

It has been composed with the object of only telling a dharmakathā. Let no one therefore find fault with it.”<sup>1</sup> It is woven round the old theme of retribution overtaking certain individuals who embody the cardinal sins through a succession of lives. But we miss Haribhadra's raciness of style and freshness of presentation. Literary effort is transparent. The characters are more allegorical, the adventures are less exciting the outlook on life is more pedantic. We feel narrow influences becoming predominant. The style of Bāṇa, not his creative art, is the principal inspiration.

Jaina dharmakathā was losing or had lost touch with real life. Siddharshi (906) wrote his *Upamitibhavaṇṇa pañcakathā* a lengthy allegory on the world's worthlessness, in the form of a dharmakathā. It includes dreary sermons an encyclopaedia of knowledge, and a collection of stories, good bad and indifferent. It is a *reductio ad absurdum* of a didactic and allegorical story Siddharshi apologetically refers to the necessity of composing in Samskr̥ta.

Samskr̥ta and Prākṛta equally deserve importance, but men of little learning prefer Samskr̥ta. If the remedy is at hand, why not please everybody? A few decades later Jaina poets, like Dhanapāla (973) the friend of king Muṇja of Dhāra and the author *Tilakamañjarī* frankly accepted Samskr̥ta as the language of literature *par excellence*.

1. I quote from Muni Jinavijaya's article on *Kavayam* in *Vasanta Sandhāna*, (Gu)

## CHAPTER IV

### HEMACANDRA AND HIS TIMES

( A. C. 961-1200 )

Mūlarāja, the founder of the Cālukya dynasty of Anahilvāda Pātana (961-996)—His successors—Jayasinha Siddharāja (1094-1143)—Kumārapāla (1143-1174)—Learning in Pātana and S'ūrpāraka—Soddhala (1026)—Hemacandra (1089-1173)—His life—His meeting with Siddharāja—Influence over Kumārapāla—Literary career—His position—Pioneer of Gujarāta as a cultural unit—*Dvyaś'rayamahākāvya*—*Kumārapāla carita*—Other works—*Siddhahemacandra*—His contemporaries—S'ripāla—Rāmacandra (1093-1174)—*Nāḍadarpaṇa*—His dramatic theory—*Nalavīṭasa*—*Kaumudī-mitrānandam*—The Drama in Gujarāta.

About 953 Bhīnnamāla was abandoned, and its residents migrated to different parts of the country. Mūlarāja, a Cālukya or Caulukya, established himself at Anahilavāda Pātana, the capital of North Gujarāta (942 or 961).<sup>1</sup> A great general and a far-sighted statesman, he overcame Bārappa, the viceroy of the Deccan Cālukyas in Lāta; destroyed the formidable Grharipu of Saurāshtra; and subdued Lākḥā Fulāṇī of Kaccha. He was a devotee of Śiva. He founded the famous Rudramahālaya at Siddhapura, and invited learned Brāhmaṇas to come and settle in Gujarāta. His ambition was to weld these homogenous provinces into one kingdom.

Thus the foundation of modern Gujarāta was laid; and, about the beginning of the tenth century, North Gujarāta, then known as Sārasvata Mandala, definitely came to be known as Gurjara Mandala. His successors, the Cālukya kings of Anahilavāda Pātana, soon came to be known as the 'Lords of the Gurjara Bhūmi.' They consolidated his conquests, and, as a result of their rule, Gujarāta became the home of power and culture. In the words of Kinloch Forbes, the author of *Rāsmālā*, 'their greatest and enduring claim to glory is, however, to be found in the fact that surpassing the boast of . . . Augustus, they

<sup>1</sup> The earlier date is corroborated by the Sāmbhara Inscription. See *Annual Report, 1926*, of The Sardar Museum, Jodhpur.





found their country waste and left it a land flowing with milk and honey'

# I

Mūlarāja was succeeded by his son, Cāmunda (997-1010). His grandson Bhīma (1022-1064), fought valiantly against Mahmūd of Ghaznī when he raided Pātana and sacked the temple of Somanātha at Prabhāsa in 1024. Bhīma soon recovered North Gujarāta, and consolidated his position. Under his beneficent rule, the country revived from the devastating effects of the invasion.

Bhīma's son Karna (1064-1094) was also a good and a great king but his illustrious grandson, Jayasinha Siddharāja (1094-1143), made Apahilavāda Pātana the seat of an empire. He united North and South Gujarāta, annexed Kathiavāda, Kaccha and Malva, and carried his conquering arms to Ajmer in the north, Kolhāpura in the south, Mahobaka, modern Mahobā in Bundelkhand in the east. He was an indomitable warrior, a great monarch and a very generous patron of art and learning. During the fifty years of his rule, Gujarāta became rich, powerful and conscious of its greatness. The foundations of a new literary movement were laid. Pātana acquired an all India reputation as a seat of culture.

His nephew Kumārapāla (1143-1174) succeeded him when past middle age, and followed in his footsteps for some years. About 1160 he came under the influence of a Jain sādhu, Hemacandra, and tried to introduce an ethical motive in the state.

# II

Pātana inherited the learning for which both Valabhipura and Bhīnnamāla had been famous. Intercourse with Dhārā and Ujjayinī helped to keep alive the high literary traditions of classical Samskrta. The Brāhmanas invited by Mūlarāja to settle in Gujarāta, brought their literary and cultural traditions with them. The Nāgara Brāhmanas of Ānandapura, modern Vadanagara, persisted in their loyalty to high Brāhmanical tradition, taste and learning. Uvata (c. 1100), for instance, wrote a commentary on *Pratīśākhya* and *Vājasaneyi Samhitā*. The Jain sādhus not only continued to write religious

works but carried their activities into the field of secular learning.

The literary activities of Lāta are represented by Soddhala. He was born somewhere near Bhrgukaccha, and was a Vālabha Kāyastha. He was brought up by his uncle Gangādhara. At Sthānaka, Thāna, three successive kings of Konkāṇa honoured him with friendship. Vatsarāja, the king of Lāta, also invited him to his court. He finished his work, *Udayasundarikathā*, at Śūrpāraka between 1026 and 1050. He was proud of his Kāyastha lineage, which he traced from Kālāditya, the brother of Śīlāditya of Valabhī, and regarded himself as the peer of Vālmiki and Bāna. The work is an imitation of *Kādambārī*. Notwithstanding these finds, the literary atmosphere of the period remains dim, till it is lighted up by Hemacandra.

### III

Hemacandra's works have been preserved with great care by generations of Jaina sādhus. They have, however, surrounded his life and achievements with unreliable and, at times, unsavoury episodes. A comparative study of the main legends, tested by autobiographical details supplied by Hemacandra himself, would yield a different picture of this poet, saint, politician, and one of the most versatile of Indian scholars.

On Kārttika Śukla 5, Samvat Year 1145, (1089) Cāngā was born a Modha Vāṇiā at Dhandhukā. At the early age of eight, he was given away by his devout mother to Devacandra of the Puṇatalla Gaccha, a learned Jaina sādhu. Devacandra took the boy to Stambhatīrtha, Cambay, and, under the patronage of Udayana, the governor of the town, initiated him as a sādhu with the name of Somacandra. The infant sādhu then began his peregrinations, acquiring knowledge as he went. At the age of twenty-one, he was promoted to the dignity of a sūri, a preceptor. Thereafter, the little Cāngā was known as Hemacandrasūri.

Hemacandra soon came to be acknowledged as the most learned of Jaina sādhus. The Jainas were very powerful in Gujarāta from the tenth century onwards, when the



HEMACANDRA





warrior trader communities, like the Osavālas and the Pora vādas of Bhīnnamāla, migrated to Pāṭana. The sādhus, who had carried on their religious and philanthropic propaganda under humiliating conditions till then, gained great strength. It was but natural that they should thenceforth strive to remove the badge of inferiority which had been imposed upon them by the more powerful and learned Brāhmaṇas. Persistent attempts had been made by them to enlist the sympathy of the ruling Calukyas and when Siddharāja came to the throne, it looked as though they would be rewarded with success. His mother Mināja, or Miyanalla Devī, was a Jaina, and so were some of his ministers. The sādhus suffered from great disadvantages. Their favourite language was the dead Prakṛta, their audience was small and mostly composed of the uninfluential, and their doctrine had been banned as heterodox. But the attempt of Siddhasena Divākara to raise the Jaina literature to the level of the Brāhmanical, was being followed by many sādhus. They felt an urge towards participation in the great literary movement which through Samskr̥ta was maintaining the homogeneity of politically divided India. Hemacandra stood out as the greatest of them all.

In 1138 he led the learned men of Pāṭana who waited upon Siddharāja to offer their congratulations. The conqueror had just returned triumphant from a war with Malva. Siddharāja, jealous of the literary glory of Ujjayinī asked Hemacandra to write a Samskr̥ta grammar, and procured for the scholar the then available grammars from different parts of the country. This was the scholar's opportunity for which he had long been waiting. He compiled his famous text book of grammar, and associating his name with that of the monarch, called it *Siddhahemacandra*. Siddharāja got copies of it made, and sent them to all the kings in India. Twenty copies were sent to Kashmir, then the home of learning. This gave Hemacandra reputation throughout India.

He was appointed court poet, and began to compose *Dvāṣṭrayamālākāvyā* in which he celebrated the glories of his patron's dynasty while illustrating the rules

of Samskrta grammar. He acquired considerable influence over Siddharāja, which served to protect the Jainas from the indignities of jealous Brāhmaṇas who were powerful at court.

#### IV

On Siddharāja's death, Kumārapāla came to the throne in 1143, and Hemacandra went back to his literary work. Besides the appendices to his grammar, he composed *Anekārthasamgraha*, a dictionary of homonyms, *Chandonu-s'āsana*, a work on prosody; *Abhidhānacintāmaṇi*, a dictionary of synonyms, *S'eshākhyānāmamāla*, *Deśināmamāla*, a lexicon of non-Samskrta words; and *Nighaṇṭus'esha* in three volumes, two of them dealing with medicine and botany, and the third, with jewels.

About 1157 he came in intimate contact with king Kumārapāla, who had successfully completed a series of campaigns against his neighbours. The king, a man of culture and about-sixty two years old, easily fell under the influence of the great scholar. The Jainas accepted the king as their co-religionist. Jaina authors of the succeeding centuries have taken delight in dwelling upon this incident to show that the king adopted the Jaina faith to the exclusion of the worship of Somanātha, the tutelary god of the Cālukyas. This claim is pitched too high. Reliable evidence establishes that Kumārapāla was a Śaiva till 1169, four years prior to his death; and that he was not converted to Jainism, if by that is meant that he gave up his family devotion to Śaivism. It is equally well-established that he accepted Hemacandra as a counsellor, and went to Jaina temples, that as a result of Hemacandra's advice, he issued edicts prohibiting the selling and eating of meat, and traffic in intoxicating beverages. That he gave up meat and wine, gambling, lechery and the chase, and took the vows which a devout Jaina takes, is well founded. Ahimsā, non-violence, one of the cardinal principles of Āryan ethics, was for the first time made the basis of active social and political reform by Kumārapāla.

Hemacandra's literary activities continued even after he became the guide, philosopher and friend of Kumārapāla.

about 1160 The works which he composed between 1160 and 1173 are *Yogasāstra Vitarāgaprasaśa*, a commentary on *Yogasāstra*, *Trishashitis'alakāpurushacarita*, being the lives of Jaina saints, including *Paris'ishlaparvan* and *Mahāvira carita*, cantos V-XX of *Dvyās'raya*, in which the history of the Calukyas was brought down to the time of Kumārapāla *Kumārapālacarita* in Prakṛta and a commentary on *Abhūdhanacintāmaṇi* He died in 1173 and six months later his royal patron followed him The commentary on the lexicon, *Anekārthasamgraha*, left incomplete, was completed by his disciple, Mahendra, after his death.

Hemacandra identified Mahāvira with Śiva. To him, Jainism was the noblest of doctrines which made up dharma. He respected the *Vedas*, worshipped Soma nātha, and accepted the authority of the *Mahābhārata* and the *Manusmṛiti* He was an apostle of Āryan culture. Sanskrit was to him life itself, and the classical kāvyas, grammars and poetries were the source of his inspiration. Though a zealous propagandist of his faith, he was not a separatist. He gave his sect and province an honourable status in the cultural life of India, and became, for his time the greatest representative of classical learning, which stood for Indian unity

Siddharāja's one aim in war and peace was to outshine the traditional fame of the semi-mythic Vikramāditya. He was a generous man, open to flattery, and anxious to attain immortality if literature could procure it for him. He was building an empire, and the people of Gujarāta were acquiring the proud consciousness of being a great people. Jaina valour and wealth had a great share in this achievement Jaina sādhus therefore, definitely cast in their lot with this province and decided to make Gujarāta their holy land. Hemacandra gave up even the peregrinations enjoined by his religious vows and with masterly skill and statesmanship he concentrated his intellectual powers upon leaving a great literary heritage to Gujarāta. He assiduously fostered a pride in the greatness of the Calukya kings who had identified themselves with its glory In his *Dvyās'rayamahākāvya* he described the glories of the Calukyas in the orthodox

literary style, and invested the king of Pātāṇa with the dignity which classical poets had reserved for the ancient royal houses of the Sun and the Moon. Gurjara Bhūmi became a great country. Pātāṇa rivalled the glories of ancient Pātāliputra and Ayodhyā. But this later day specimen of the kāvya is, but for stray flashes of poetic merit and some historical material, lifeless and pedantic. Hyperbolic praise, characteristic of courtier-poets, mars the dignity of the whole poem, and is difficult to excuse in so versatile and great a scholar. It can only be explained by the fact that in the Pātāṇa of Siddharāja, literary taste and ideals had deteriorated.

*Kumārapālacarita*, illustrating the rules of Prākṛta and Apabhraṁśa grammar, is an attempt to give a Vikramāditya of its own to Gujarāta. It has served as a model for innumerable caritas, prabandhas and rāsas, which have kept alive the memory of Cālukyan Gujarāta, fostered provincial patriotism, and helped to build up a tradition of unity for modern Gujarāta.

The poem opens with a description of Kumārapāla, and the feudatories waiting upon him. Anahilapura is then described, as also the wealth of the king, the splendour of its Jaina temples, and the liberality with which he worshipped at these temples. The magnificence of the king's possessions, his gardens, the luxury in which he lived, and the pastimes of his people during different seasons are then dealt with. Canto vi deals with Kumārapāla's war with Mallikārjuna of Konkana. Āmbada, minister Udayana's son, who bore the title of 'Rājapitāmaha', achieves a victory over the king of Konkana and brings his head, covered with gold, to Kumārapāla. The other conquests of the king are then referred to. In canto vii, Kumārapāla wakes up to find himself a Jaina uttering religious wisdom, and invokes Śṛtadevī. The goddess, in canto viii, delivers a sermon full of the well known philosophic and religious doctrines of Jainism. It is very poor as a kāvya. But it aims at conciseness and proportion, and bears some impress of the classical art, which later Gujarāti poets never succeeded in reproducing. Prākṛta, as this

work shows, was next to Samskr̥ta the literary language of the Jaina sādhus.

*Trishashṭis'alakāpuruṣa*, re-written from Śīla's (c. 870) *Mahāpuruṣa-carīyam*, and *Parīkṣitaparvan* are lengthy collection of Jaina legends of heroes and saints. They are typical of Jaina literature. In one of them, for instance Candragupta Maurya is made out a devout Jaina. Ordinarily very crude, they appeal only to those who are fired by the ardour of faith. In Dr Keith's words they do not attain the level of literature.<sup>1</sup>

His *Kāvya-nusāṣana* is borrowed from Mammata's famous *Kāvya-prakāśa* and other similar works. His grammar *Siddha hemacandra* is a monumental work. The first seven adhyāyas deal with Samskr̥ta and the eighth with Prakṛta, Śaurasenī Māgadhi Pāṣāṇī Cūlikapāṣāṇī and Apabhraṃśa. The work is more in the nature of a text book prepared from works of authority but has been of immense value in the study of Prakṛta and Apabhraṃśa. His *Yogaśāstra* is very elementary and falls far below the standard of many Jaina works on the subject. Hemacandra was a scholar and a practical reformer rather than a thinker or a yogin.

## VI

Hemacandra spent his life in trying to assert his ethical and literary superiority over the Brāhmana scholars at the court of Pataṇa. Their names and works have been unfortunately lost to us. Āmiga, grandfather of poet Somesvara a Brāhmana of Vadanagara, was the hereditary family priest of Siddharāja and a man of great learning. He was able to resist Hemacandra's attempts to acquire exclusive influence over the king. The great Bhāva Bṛhaspati respected of Siddharāja Kumārāpāla, and the king of Ujjayinī was from all accounts a mighty, venerable Brāhmana of interprovincial influence. Kakkal a Kāyastha and a friend of Hemacandra was a great grammarian. But we know nothing of them except what is conveyed by stray and biased references in the works of Jaina authors.

Of the Jaina contemporaries of Hemacandra the available list is fairly long. But most of them have left purely

1. *History of Sanskrit Literature*, 294.

religious works. One of them, however, is noteworthy. S'ripāla (c 1095-1154) was, according to the Jaina authorities, kavindra, poet laureate, of Siddharāja. The king, it is stated, had great affection for him and called him brother. He is said to be the author of a lost kāvya, *Vairocanaṣarājaya*. Some of his praśastis, eulogies, and a few verses quoted by other authors are available, and prove the poet's mastery over the technique then universally accepted by Saṃskṛta poets. Any estimate of his poetic worth is impossible. The poet's son and grandson were also poets. Two minor poets, Vardhamāna and Sāgaracandra, have left poems in eulogy of Siddharāja. Vāgbhata, a son of the minister Udayana, wrote *Alāmkāra* on the lines of Hemacandra's *Kāvyañus'āsana*.

## VII

Some pupils of Hemacandra have left literary works, the most noteworthy of whom is Rāmacandra (c. 1093-1174). Siddharāja gave him the title of 'kavikatāramalla'. He appears also to have been a recipient of royal favour during the reign of Kumārapāla. But according to a story preserved by *Prabandhakośa* (1349), he tried to prevent Ajayapāla from succeeding Kumārapāla on the throne. The prince, upon his accession, took his revenge by making the politically minded sādhu stand on a red-hot piece of copper. Rāmacandra was a prolific writer. Some of his works possess real merit, a rare thing for an age in which mere capacity to write in stereotyped Saṃskṛta was often the only passport to literary fame. The poet called himself the author of a hundred prabandhas, out of which over twenty-five have come down to us.

*Nāṭyadarpaṇa*, a treatise which Rāmacandra composed in collaboration with Guṇacandra, another pupil of Hemacandra, has valuable quotations from lost plays, and is a store-house of literary and historical material. This treatise, though planned on Dhanamjaya's *Dasarūpa*, shows its author to be an original thinker. He departed from the orthodox theory that there were only ten kinds of dramas, and added Nāṭikā and Prakaraṇi to make them twelve. But a bolder departure was to have divided rasa, sentiment, into

pleasurable and painful. *सुखदुःखमयो रसः* । All the authorities, including Hemacandra, had insisted that the *rasas* must produce pleasure similar to that of realizing Brahma. But according to Rāmacandra, people go to see painful dramas in order to see the skill of the poet or the actor. Thus he entered upon a defence of Tragedy. Rāmacandra combated another prevailing belief that an actor did not experience the feelings which he represented. He maintained that an actor would himself feel what he wanted his audience to feel 'just as a prostitute, in trying to please others, does herself experience pleasure.' Evidently the author was not merely a theoretical exponent of dramatic technique, but had practical experience of stagecraft.

His *Nalavilāsa* is a good instance from which to judge his literary worth. The story of Nala and Damayanti is so brimful of human elements and dramatic situations that few men of letters in India have escaped its fascination. The story, originally told in the *Mahābhārata*, has been made use of among the old eminent authors by Gurādhyā, Kshemendra, Somadeva, Śrīharsha and Trivikrama and among the Jaina writers before Rāmacandra by Dharmasena and Hemacandra. After him numerous Gujarātī authors through the centuries have worked upon it. But he alone has tried to introduce realism into the drama by eliminating some of its miraculous incidents like the message sent through a swan. This may have been necessitated by the exigencies of the stage. It may have been also a result of literary perception unusual for those times, and entitles the poet to rank high among later-day dramatists.

Another noteworthy drama by the same author is *Kaumudimutrānandam*. It is a *prakaraṇa*, a bourgeois comedy. The plot is made up of a number of incidents loosely woven together as in *kathās*. It is very much inferior to the *prakaraṇa* masterpiece, *Mrcchakatika*, but has some delightful touches. At places it discloses a sense of humour, and is characteristically free from allegory and the aggressively propagandistic features of Jaina works.

Mitrānanda, a merchant, with his friend Maitreya, while at sea, is stranded on an island occupied by a gang of



swindlers disguised as ascetics. The leader of the gang had a novel method of robbing people. He would entice a stranger to marry his daughter, Kaumudī, and, after the marriage, contrive to have him flung into a pit under the nuptial chamber. But, on this occasion when Mitrāṇanda makes love to Kaumudī, she actually falls in love with her father's intended victim and reveals to him the impending danger. Both seek safety in flight to Sinhaladvīpa, Ceylon.

Their path, however, is beset with danger. Mitrāṇanda, taken for a thief, is arrested, but is saved by the king whose son he has cured of snake-bite. The king leaves him and Kaumudī in charge of the minister. The minister, enamoured of Kaumudī, sends away Mitrāṇanda to one of the king's vassals, who wants a victim for human sacrifice. Mitrāṇanda is, however, recognised and saved by his friend Maitreya who happens to be in great favour with the vassal.

Kaumudī is turned out of the minister's house by his jealous wife. She wanders until she meets Sumitrā, daughter of a merchant. Shortly afterwards, she is captured with Sumitrā's family by Prince Vajravarmān. When in captivity, Kaumudī and Sumitrā meet Makaranda, a friend of Mitrāṇanda. Sumitrā marries Makaranda, and the three begin their unhappy adventures. They encounter a kāpālīka, who, in order to kill Makaranda, revives a corpse. But the resurrected man kills the Kāpālīka instead. Makaranda then repairs to the king of Ceylon and finds Mitrāṇanda. The drama, so full of incoherent marvels, ends happily as Kaumudī meets her long-lost husband.

The lovers have been walking for a long time. Mitrāṇanda offers to massage Kaumudī's tired feet. She, abashed, will not let him do so. "To forget good manners was not praiseworthy for the daughter-in-law of a respectable family". Then follows this dialogue :

MITRĀNANDA [to himself] She does not know my family, nor my temper. I have not conferred any obligation upon her. And yet this dark-eyed one has given up her relatives for me. Really, women are thoughtless when in love. [to KAUMUDĪ] Dear! You have willingly undertaken great.

hardships left your home, borne cold, heat and wind, wandered on foot made yourself the laughing stock of relatives who loved you so long and all this for me, a merchant from a very distant country whose family character and wealth you do not know whose love you cannot be sure of You wish to climb a mountain but blindly You wish to cross the ocean without even a cockle shell to carry you across. Without remedy at hand, you have lashed a big snake to fury

KAUMUDĪ Āryaputra! All women behave like this. Why are you surprised at this conduct of mine? Women, inspired by love, leave their long-cherished family for lovers whom they have seen but for a moment.<sup>1</sup>

MITRĀNANDA [to himself] Women are pre-eminent among the heroic. Blinded by love, they hold their life as blade of grass.<sup>2</sup>

KAUMUDĪ They may go to foreign lands, suffer misery wander unhappily but they are true to their lovers, not to their own people.<sup>3</sup>

In Gujarāta, this was a century of drama. On festive or religious occasions, as a rule, plays were performed in temples with some kind of scenic display, and considerable attention was paid to acting. Out of the twenty six dramas, discovered and undiscovered, which Gujarāta has contributed to the six hundred odd dramas in Samskrta, twenty three belong to the century between c. 1150 and 1250, and of these, Rāmacandra composed as many as eleven. He wrote four varieties nātaka, prakaraṇa nātikā and vyāyoga. Three dramas were written by two other pupils of Hemacandra, Devacandra and Yasahcandra and the rest, by writers of the succeeding two generations. Hemacandra and Rāmacandra made a great effort to plant the drama in Gujarāta, but it struck no root.

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1. क्षणमात्रदृष्टप्रियजनप्रेममरोद्विबुद्धा महिलः ।  
चिरपरिचितानपि मुञ्चन्ति वाचकानेषा किञ्च प्रकृति ॥
  2. बीरेषु गमनां पूर्वं परमईन्ति योयित ।  
यास्तृणान्नाभिमन्यन्ते प्राणान् प्रेमान्धचेतसः ॥
  3. वेषं व्रजन्ति विषमं सहन्ते दुःखं आम्रयति दुःखिताः ।  
तथापि महिष्ठानां प्रेम दृष्टिं न स्वजनवर्गे ॥

## CHAPTER V

### APABHRAŒA LITERATURE

Early references to ApabhraŒa—Its extent—Its early literature—Dhanapāla (c. 900)—*Bhaviṣayattalāhā*—The literature found in Hemacandra's works—In the works of Somaprabha ( 1185 ) —In the works of Merutuṅga ( 1303 )—*Muṇjarāsa*

ApabhraŒa was a literary language of Gujarāṭa at least from the time of the rise of Valabhīpura. Dandin (c 600) recorded that literature found expression in four media : Samskrta, Prākṛta, ApabhraŒa, and Mixed "The speech of Ābhīras and others in literature is known as ApabhraŒa," he said, thus clearly implying that ApabhraŒa was spoken not only by Ābhīras but by others as well, and that it had become the object of literary culture. Bhāmaha (c 650) described kāvya as threefold : Samskrta, Prākṛta and ApabhraŒa. Rudrata (c. 900 ) put it on a level with the older literary Prākṛtas and Samskrta, and recognised varieties according to the country in which it was spoken Rājaśekhara ( c. 900 ) made it a limb of the Kāvya-purusha, poetry personified, and referred to it as being used in the literature of Māravāḍa and Saurāshtra. In his time, it was a literary language but had not ceased to be spoken. Bhoja ( c. 1000 ) contemptuously refers to the Gurjaras as being satisfied with this language and no other. Nemisādhū (c 1069) calls ApabhraŒa Prākṛta itself, and refers to its varieties, Upanāgara, Ābhīra, and Grāmya. According to him, the language could be properly learnt only from the people themselves. Thus, ApabhraŒa had one dialect for citizens, another for Ābhīras, a third for the vulgar, and was a spoken language in the eleventh century <sup>1</sup>

During the Cālukyan period, a living literature was being produced by men who, away from the learning which prevailed at court, addressed themselves to the people in their own dialect. What of it is published is enough to give an idea of its variety, beauty and its comparative immunity from pedantry and religious obsession. Its outlook was

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1. See Note A at the end of the chapter.

artifices often detracted from its homely charm. Folk literature, like folk music, have one thing in common they make a direct appeal to the hearts of men.

*Dohakośa*, composed in East Bengal, contains many Apabhraṃśa verses. Svayambhūdeva (c. 900) wrote a Jaina *Harivaṃś'āpurāṇa* and *Paumacariyam*. Dhavala also composed *Harivaṃś'āpurāṇa* in eighteen thousand verses. But the most popular form of literature was the social dharmakathā of which an excellent specimen has been preserved *Bhavisayattakathā* (Skt. *Bhaviṣyatkathā*) was composed by Dhanapāla about the tenth century<sup>1</sup>.

The poet belonged to a Dhakkada Vapika family of Dhanāsiri living probably near Mount Abu. The style bears traces of Samskrta inspiration the description is vivid and true to life the story is well told. It is made up of two disjointed parts, the original kathā and the typical Jaina ending. The first part of the story is very interesting rich in adventure, and powerful in appeal. In some places, it possesses the freshness which we associate with the stirring tales in the *Arabian Nights*.

### III

In the city of Gajapura or Hastinapura, there lived a young handsome and wealthy merchant and his wife, Kamalaśrī. Kamalaśrī gave birth to Bhaviṣya the hero of the poem. He grew up into a very attractive child and received both a liberal and a military education.

His father grew cold towards his mother and married a second wife, Surūpā. She gave birth to Baṇdhudatta who grew up strong and turbulent, wanton and pleasure-loving. He was a terror to respectable citizens. A desire to go to foreign lands took possession of this boy, and he collected about him needy young merchants ready to participate in his adventures. Even the king could not withhold his permission from this impetuous youth. His brother, Bhaviṣya was also infected with the spirit of adventure and joined his younger brother.

The father's parting advice is reminiscent of Polonius'

1. Vide Appendix I.

If any difficulty comes your way, act thus. Never speak a harsh word. Son, speak like an ignorant man who knows not the ways of commerce. Never give your heart even to a friend. Speak little and in measured terms. Increase your wealth by all means, if need be, even by deceiving and making signs with hands. Praise your own commodities, and learn the mind of the other party by diverting his attention. Never let your secrets be known, and always try to know those of others. Heed not another's actions, even if you come to know of them, deflect not from your course. Do not let anyone know your character, but discover the nature of others by gaining their confidence.<sup>1</sup>

They sailed down the river Yamunā and came to the open sea. A gale drove their little fleet to a distant island, Mainākadvīpa by name. The young adventurers landed on the island. Bhaviṣhya went into the interior in search of fruits and flowers, and was soon lost sight of. Bandhudatta had now an opportunity to translate hatred for his brother into action, and, in spite of the remonstrances of his companions, ordered the party to set sail.

When Bhaviṣhya found that he had been left alone on an unknown island, he courageously entered the forest full of birds and beasts; and after making an offering to Jina, he took a path which led across the mountains. He came upon a city with lofty buildings, beautiful archways, white-painted houses with half-open doors and windows, and a market-place rich in wares. All these, however, presented an unearthly appearance. The palace was untenanted and silent. 'All musical instruments had assumed silence with the thought that there was no body to play on them.' Undaunted, Bhaviṣhya came to a temple, where he duly offered worship, and went to sleep.

- 1 तुडिहिं चडिबि जइ तं किर किज्जइ वयणुवि नउ करालु जंपिज्जइ ।  
 बोळहि पुत्त जेम अण्णाणिउं किं वणिउत्तह मग्गु न याणिउं ।  
 सुहियहि हियउ णाहिं अप्पिन्वउ परिमिउ थोउ थोउ जंपिन्वउ ।  
 अत्थु विढप्पइ विविहपयारिहिं वचिवि करसन्नासचारिहिं ।  
 अप्पणु पक्खे भड्डु सलहिन्वउ अण्हो चित्तु विचित्तु लहेन्वउ ।  
 अप्पणु अंगु णाहि दरिसिन्वउ अण्हो तणउं परामरिसिन्वउ ।  
 घत्ता । परकज्ज सुणतुवि णउ सुणइ अप्पण कज्जहो णउ चलइ ।  
 ण कलावइ केणवि णियचरिउ परहो अणि पइसिवि कलइ ॥ ६ ॥

God Acyutanātha came to know of his plight, and ordered Mañibhadra the king of Yakshas, to protect Bhaviṣya and lead him back safely to Gajapura. When Bhaviṣya awoke from his sleep, he heard words directing him to go to a house where his future wife awaited him. He followed the direction and found a lovely maiden 'whose limbs, visible through her filmy dress slyly laughed at him'. She slowly overcame her shyness, and besought him to take her away before the demon, who had made the city lifeless, destroyed him. Bhaviṣya narrated to her his own story, was convinced that they were made for each other, and offered marriage to her. The girl expressed willingness to accept him.

On hearing this, the son of Pañkajarī (Bhaviṣya) gifted with good manners and well-born, smiled, and said, "Oh long-eyed one ! What you say is right. I am myself amazed. Though deserted by my own relatives and kinsmen, I was led to you in this way no doubt, by my good luck. The traders with whom I came left me alone in the forest and as I wandered from place to place, I saw your house. Drive all your fears away. Have no fears, daughter of a good merchant. You are well born. I son of a merchant, am led to you in this desert by fate. Now everything will soon be well.

The young lady trembled with excitement, and straight way, was pierced with the arrows of the god of love. The girl 'with tremulous eyes', though overpowered by bashfulness which showed her graces to advantage, was bold, and quite modern. She asked, ' Why don't you do what is imminent? '

But she did not yet know the man's character

1. सं निमुणिवि पंच्यसिपुतिं विहसितं सीलकुलक्यजुतिं ।  
 हे पयस्यच्छि कद्वित पई चंगर महु अचछेरयविधिं अंगर ।  
 इतमि इत्यु दहविं संजोइत नियचवसयणहिं विच्छोइत ।  
 जेण समाणु वणिज्जे आयत सेण नि वणि पवित्त अशहायत ।  
 सेरत दीविं दीत भर्मतत वसणि सत मंदिरि संपतत ।  
 एवहिं वरिं दुरित विसज्जहिं अमर अमर भत सयल विवज्जहिं ।  
 दुहुं वणिवरकुमारि कुलि पुंगले इतं वणित्तु देखि कुरु अंगले ।  
 विहिं वसणि संपठित समागत मंदुहु होसइ सयलवि चंगर ।

Bhavishya, muttering a prayer to Vira, firmly replied, "O Lady with lovely eyes, what you say is right. But, beautiful maid, I am proud to abstain from taking what is not given to me ceremonially. When some one is found to give you to me in marriage, your desire will be satisfied. If nobody gives your hand to me, we shall live only as comrades in spirit. The girl perceived that he was an extraordinary man and restrained her feelings. The sun had not yet set <sup>1</sup>

A desert isle, a setting sun, a beautiful maiden and a handsome man discovering their soul's affinity, the girl's audacious question, and the reply are elements in a situation full of charm and romance. And it is the work of a celibate Jaina sādhu addressed to a Gujarātī middle-class audience a thousand years ago!

Suddenly the demon appeared, fearful as darkness, like unto 'the loud laughter of Death'. Bhavishya faced him, ready for fight. But the demon suddenly recollected his former life and took kindly to the hero. In a sudden outburst of friendliness, he made the city hum with life, and bestowed it, as also the maiden, on the lucky hero.

Years passed, happy for Bhavishya and his wife, unhappy for the bereaved parents in distant Gajapura. In course of time, the young lovers were tired of the city. "To live in this lonely city is to see a dream, or to dance in darkness." They left it, and, with all their valuables, came to the seashore, where they hoisted a signal on the top of a tree to attract the attention of a passing ship.

Bandhudatta's party was again ship-wrecked on the island, and met the couple. Bhavishya forgave his perfidious brother, loaded him with presents, and told him his story. Bandhu, though jealous and spiteful, spoke sweet words and celebrated their re-union. In a happy mood, they all prepared to leave the island. But when the boats

- 1 पभणइ वीरचरित्तु अकपिउ चगउ पइ पसयच्छि पयपिउ ।  
 अह महु सुद्धी परिप्फुडमाणहो अत्थि निवत्ति अदत्तादाणहो ।  
 जाम्वहिं मज्झु को वि पइ देसइ तामहिं सव्वु तेय त होसइ ।  
 अह नउ देइ कोइ तउ अगउ ता अम्हहं साहम्मिय संगउ । .....  
 घत्ता । तो चित्तिउ ताए एहु कोवि सामन्नु नवि ।  
 संवरिउ वियारु नहि अत्थवणहो दुक्कुरवि ॥ V-16

were ready, Bhavishya happened to be away making a religious offering, and Baṇḍhu repeated his old trick. Heedless of every one's protests he set sail carrying away with him the bride and the wealth of his brother.

The story now begins to suffer in interest. Baṇḍhu made unsuccessful overtures to Bhaviṣyānūrūpā, his brother's wife. Ultimately Baṇḍhu reached Gajapura, passed off the lady as his wife, and the wealth as his own, and received great honours from the king. Only Kamalā, Bhavishya's mother, was disconsolate as her son was not among those who had returned.

The king of the Yakshas, however, brought Bhaviṣya to Gajapura in his aerial car. The hero met his mother, and sought justice from the king. The king punished the perfidious Baṇḍhu but forgave him at the instance of his magnanimous brother. The guilty were forgiven, and to crown the general feeling of reconciliation the king offered his daughter, Sumitrā, to Bhaviṣya.

The prince of Poyapūra in the meantime, marched on Gajapura. The king of Gajapura offered resistance, his army led by Bhaviṣya. And in the battle that ensued he was victorious owing to the valour of the hero. The conqueror was appointed Yuvarāja by the king. This was perhaps the closing incident of the story as it originally stood before a Jaina author retouched it. Bhaviṣya and his wife went to Tilakdvīpa where a sage explained to them the principles of Jainism and recounted the past lives of Bhaviṣya. The hero, thereupon, renounced the world.

#### IV

Hemscandra has preserved several quotations from the Apabhraṅśa literature of the tenth and eleventh centuries. If these quotations are any indication, the literature of the time was mythological, religious, didactic, erotic and heroic. The elegant phrase and the picturesque image so often found in these verses indicate a well-developed literature.



## HEROIC

Look at my lord he has been described as the breaker of the temples of elephants gone wild in hundreds of battles.<sup>1</sup>

Oh, friend ! It is just as well that my lord has been killed in the battle. Had he come home vanquished, I should have felt ashamed before my friends<sup>2</sup>

On the field of battle, where arrows destroy arrows and swords cut swords, my husband cuts his way through a crowd of warriors<sup>3</sup>

Dear friend ! My husband, when he is angry, destroys his enemies with his weapons as well as his hands.<sup>4</sup>

Of the two of us who have gone to the field of battle, who will seek the Goddess of Victory? And who will seize the Goddess of Death by the hair, and live?<sup>5</sup>

Cowards say thus . "We are but few, while the enemies are many," Look at the sky, young lady ! Only one moon gives light.<sup>6</sup>

## DIDACTIC

The ocean keeps grass on the surface and jewels at the bottom, so, too, the master abandons his good servants and honours the wicked ones.<sup>7</sup>

Merits do not beget prosperity, but may beget fame. A lion does not cost even a penny, while an elephant costs lakhs<sup>8</sup>

- 1 સંગરસાઈ જી વણિઅઈ, દેક્કુ અમ્હારા કન્તુ ।  
અઈમત્તહં ચત્તકુસહ, ગયકુમ્મહ દારન્તુ ॥
- 2 મલ્લા હુઆ જી મારિઆ, બહિણિ મહારા કન્તુ ।  
લજ્જેજ્જં તુ વયસિઅહુ, જહ મગ્ગા ધરુ એન્તુ ॥
- 3 જહિં કપ્પિજ્જહ સરિણ સરુ, છિજ્જહ ચ્ચિજ્જિણ ચ્ચગ્ગુ ।  
તહિં તેહહ મહધહ નિવહિ, કન્તુ પયાસહ મગ્ગુ ॥
- 4 કન્તુ મહારહ હલિ સહિએ, નિચ્છહ રુસહ જાસુ ।  
અત્થિહિં સત્થિહિં હત્થિહિં વિ, ઠાઝવિ ફેહહ તાસુ ॥
- 5 પહં મહ વોહિંવિં રણગયહિં કો જયસિરિ તક્કેહ ; ।  
કેસહિં લેપ્પિણુ જમધરિણિ, મણ સુહુ કો થક્કેહ ॥
- 6 અમ્હે થોવા રિહ વહુઅ, કાયર એમ્વ મળન્તિ ।  
મુદ્ધિ નિહાલ હિ ગયણયહુ, કહ જણ જોન્હ કરેન્તિ ॥
- 7 સાયરુ ઉપ્પરિ તણુ ધરહ, તલિ ધલ્લહ રયણાં ।  
સામિ સુમ્મિચ્ચુવિ પરિહરહ, સમ્માણેહ ચ્ચલાહં ॥
- 8 ગુણહિં ન સંપહ કિત્તિ પર, ફલ લિહિઆ મુંજન્તિ ।  
કેસરિ ન લહહ વોદ્ધિ અવિ, ગય લક્કુવોહિં ઘેપ્પન્તિ ॥

People take fruits from trees, but cast off bitter leaves. But great trees, like good men bear those leaves on their laps.<sup>1</sup>

A wicked person, falling from great height, destroys his own people, even as a boulder rolling down from the top of a mountain, crushes other boulders.<sup>2</sup>

Very rare, indeed, in this Kali age, is the man who hides his own virtues and reveals those of others. I pay my homage to that good man.<sup>3</sup>

To whom is life not dear? Who has no love of money? When time comes the great consider both of them contemptible as grass.<sup>4</sup>

The fire under the ocean does not care whether the waters are dried up. Is it not enough that it keeps on burning even in water?<sup>5</sup>

### HEROIC

The body had not met his body The lips did not touch his lips. Even as I was drinking in his lotus face, the meeting came to an end.<sup>6</sup>

Why cannot this young lady look farther by the light of the moon, when she can see her hand in the darkness by means of the rays issuing from her face?<sup>7</sup>

What pity can these breasts have for others, when they cruelly fling themselves on their own heart? Men! Take care of yourselves. The breasts of maidens are ruthless.<sup>8</sup>

1. वच्छहे एण्ह फलई जणु, कटुपत्रव वज्जेइ ।  
सोयि महइवुमु सुअणु त्रिदं, से वच्छंति धरेंइ ॥
2. वृक्षशायें पडित खलु, अप्पणु जणु मारेइ ।  
जिह गिरिसिगहुं पडिअ खिल, अन्नुयि चूरु करेइ ॥
3. जो गुण गोवइ अप्पणा, पमडा करइ परस्सु ।  
तसु इठं कज्जुगि दुअइहो, बलि किन्नर मुअमस्सु ॥
4. जीमिठ कामु न बल्लइठं, पणु कणु कामु न इहु ।  
दोण्णिवि अषसरनिविडिआइ, सिणासम गणइ विविहु ॥
5. सोसठ म सोसठविअ, उअही वडवानलस्स किं सेण ।  
अं अलइ अजे बसणो, आपण वि किं न पज्जंसे ॥
6. अंगहिं अंग न मिलिअठ, हलि अहरें अइरु न पणु ।  
पिअ ओअन्ति हे मुअकमल, एवइ सुरठ समत्त ॥
7. निअमुअकरहिंवि मुअकर, अन्धाए पडि पेसुअइ ।  
ससिमअल चंदिमए पुणु, काइ न चूरे पेसुअइ ॥
8. फोडेन्ति जे द्विअठं अप्पणं, ठाई पराइ कवण वण ।  
रख्सेज्जहुं औअहो अप्पणा, बाउहे जाया विसम वण ॥

If she loves me, she will be dead by now, and if, she be alive still, she has no love for me. In any way, I have lost my wife. Why do you thunder you wicked cloud? <sup>1</sup>

Oh, bee, don't you make a buzzing noise in this forest. Don't you lament as you look in that direction. The Mālātī creeper whose separation has brought you to death is in another country <sup>2</sup>

My heart has been captured by you, you have been taken in by her, she dances to the tune of another. O beloved! What can I do? It is just like a fish swallowing another <sup>3</sup>

## V.

During the Cālukyan period, several Jaina sādhus composed prayers and religious legends in Apabhraṃśa. Most of these religious compositions were adaptations from the Prākṛita which had long ceased to be understood by the ordinary people. When the sādhus at the court of Pātana, who formed the aristocracy of the priesthood, devoted themselves to Samskrta, their humble co-workers continued to cater for the needs of the masses in their own language. But even their language soon ceased to develop on independent lines. Those who made use of Apabhraṃśa looked for inspiration to the sādhus who employed Samskrta; and such fragments as have come down to us show that Apabhraṃśa literature flourished in the twelfth century on the wealth of expression and the grace of style furnished by Samskrta masterpieces.

The following extracts from Somaprabha's *Kumārāpala-pratibodha* will suffice to give an idea of the lines of progress which Apabhraṃśa followed.

If there is dishonour, but not death, one should go into exile, but one should not wander about playing into the hands of the wicked <sup>4</sup>

1. जइ ससणेही तो मुइअ, अह जीवइ निन्नेह ।  
बिहिंवि पयारेहिं गइअ धण, किं गज्जइ खल मेह ॥
2. भमरु म रुणुद्धणि रण्णडइ, सा दिसी जोइ म रोइ ।  
सा मालइ देसन्तरिअ, जसु तुहु मरहि विओइ ॥
3. महु दियउ तइ ताए तुहु, सविधन्नें विनडिज्जइ ।  
पिअ काइ करउं हउ काइं तुहु मच्छे मच्छु गिलिज्जइ ॥
4. माणी पण्ढई जई न तणु तो दसेडा चइअ ।  
मा दुज्जन कर पल्लविहिं दंसिज्जंतु भमिज्ज ॥

The notes of the cuckoo are heard Spring has come on the earth The great King Love, like a warrior has given an exhibition of his victorious might.<sup>1</sup>

Seeing the rays (kara, which also means hands) of the Sun the lover Dame North is fascinated. Dame South sighs out Malaya breezes. The Sylvan goddess, covered by reddish new leaves, glows, as if dressed in red apparel, in the arms of her lover Spring.<sup>2</sup>

The fresh sprouts of mango trees sparkle with swarms of black bees, as if the flames of love were emitting a stream of smoke.<sup>3</sup>

## VI

Hemacandra has quoted two verses from a *Muñja rāsa*. Merutunga has given some more, and has also based *Muñjaprabandha*, in his *Prabandhacintāmaṇi*, on it. Evidently, it was a popular love poem of the eleventh century describing the adventures of Muñja the king of Malvā styled Pṛthvivallabha (c. 950-997). Its sentiments were unsophisticated and its language, based on popular idioms. Perhaps it was what Hemacandra calls a grāmya mśhā kāvya.

Muñja, the gay lover and the indomitable conqueror, travels every night twelve yojanas to meet a lady love. Later, his passion cools down and she addresses him thus

Muñja, the bond of love is already loose. Fool, don't you know that the thunders of Āśvādha are already heard, and soon the roads will be unfit (for your dromedary to travel)?<sup>4</sup>

1. गह कोइसकुसरवमुहुल मुणवि वसेतु पयहु ।  
मटु व मयण-महा-निगह, पयडिअ-विजय मरटु ॥
2. सुरु पलोइवि फंत-करु, उत्तरदिशि आसतु ।  
नीसासु व दाहिण दिसय, मस्य समीर पवतु ॥  
कानन-सिरि सोइइ, अरुण-नव-पद्म-परिणय ।  
न रतसुय-पावरिय, महु-पिययम-सेवय ॥
3. सहयारिहि मंभरि सहई अमर-समूह सणाह ।  
आसत व मयणानसह पसरिय-भूम-पवाह ॥
4. मुंज पदपदोरी पेक्सि न गमारि ।  
आसादि भनगई चिक्सि होसेववारि ॥ *Muñjaprabandha*.

As you leave my arms, so do I leave yours Who is at fault ? But if you leave my heart, I shall know that Muñja is wroth with me <sup>1</sup>

The water-maiden bears up life by kissing her own hand—the hand which drank the crystal clear water in which the beloved Muñja was reflected <sup>2</sup>

Muñja carries on a life-long war with king Tailapa of Karṇātaka Against the advice of his minister, Rudrāditya, he crosses the Godāvari; is defeated, and is captured by Tailapa. Tailapa's sister Mrnālavatī, a widow, falls in love with Muñja While both are looking in a mirror, the elderly widow bewails her grey hair.

Muñja says, "Mrnālavatī, do not weep over departed youth Sugar-candy, even if broken into a thousand pieces, will taste sweet" <sup>3</sup>

Efforts are being made by Muñja's friends to rescue him from the subterranean cell in which he is kept. Muñja insists on taking Mrnālavatī with him She, afraid of losing her lover if they went to Dhārā, informs her brother about the plan, and it is frustrated by Tailapa

Women are clever in inventing amorous talks to please the mind, the person who confides in them comes to grief <sup>4</sup>

Tailapa forces Muñja to beg from door to door. The poet says :

Why did you not die by fire or string ? Why did you not become a heap of ashes ? To day, Muñja, tied to a string, is taken from house to house like a dancing monkey <sup>5</sup>

1 वाहविछोडवि जाहि तुहु हउं तेवंइ को दोसु ।  
हिअयडिउ जइ नीसरहि जाणउ मुंज सरोसु ॥ *Siddhahemcandra*

2 रक्खई सा विसहारिणी वे कर चुविवि जीउ ।  
पडिबिबिअ मुंजालु जलु जेहिं अडोहिउ पीउ ॥ (*op cit*)

The meaning is obscure I take मुंजाल to be मुंज, otherwise the verse would refer to a minister of Siddharāja

3 मुज भणइ मुणालवइ जुवण गयु न झूरि ।  
जइ सकर सय खंड थिय तो ईस मीठी चूरि ॥ *Muñjaprabandha*

4 सउ चित्त हरिसट्ठी भम्मणह वतीस डीहियां ।  
हियम्मि ते नर दडढ सीझे जे वीससइ थिया ॥ (*op cit*)

5 झोली तुट्टी किं न मुज किं न हुयउ छारपुंज ।  
हिंडइ दोरी बधीयउ जिम मंकढ तिम मुज ॥ (*op. cit.*)

While begging, Muñja calls upon the spirit of his departed minister who had advised him against crossing the Godāvāri.

Rudrāditya, now in heaven! Unattended, I stand, deprived of my elephants, chariots, horses and men. Call me to you I stand with my face towards you.<sup>1</sup>

A proud damsel contemptuously gives him whey to drink in a cup made of dry leaves. Muñja says

Simple-hearted damsel! Do not turn away in pride, seeing me with a cup of leaves in my hand. Muñja was once the master of fourteen hundred and seventy-six elephants but now he has lost them all.<sup>2</sup>

Mṛṇālavatī offers alms to Muñja.

Muñja says, "Mṛṇālavatī, if wisdom after the event is the same as before it, no one would be overcome by calamity."<sup>3</sup>

Mṛṇālavatī replies

When luck turned, even the ten-headed king (Rāvana) the master of seas and the lord of the forts of Lankā, was destroyed. Therefore, Muñja, do not grieve.<sup>4</sup>

Ultimately, Muñja meets death under the feet of Tailapa's elephant.

The language of this poem approximates the earliest specimen of Old Gujarātī found in the works of the twelfth century

Apabhraṅśa thus, had a rich and varied literature intended for the people. But at the end of the thirteenth century, it was fast becoming inaccessible to the ordinary people, who no longer used it in speech. The *deśabhāsa* of the people, Old Gujarātī was spoken from about 1100 or perhaps, earlier

1. गय गय रहगय दुरय गय पायकुवा निमिष ।  
सगगद्विष करि मन्तण उन्मुहुं रूपद्विष ॥ (op. cit.)
2. भोलि मुनिष गम्बु करि पिबिसि बिपङ्गुपाइ ।  
चउदसइ सई छडुतरई मुजइ गयइ गयाई ॥ (op. cit.)
3. आ मति पच्छइ संपजइ सामति पहिली होइ ।  
मुंज भजइ मुणारुइ विपन न पेडई कोइ ॥ (op. cit.)
4. सायर पाइ संक गठ गठइ दससिरि राउ ।  
भगवत्सय सो भवि गय मुज म करि विसार ॥ (op. cit.)

## NOTE A. REFERENCES TO APABHRANŚA

1. Patañjali, *Mahābhāṣya* (B C 150) *ante* p 17  
एकैकस्यहि शब्दस्य बहवोऽपभ्रंशाः तद्यथा । गौरिरित्यस्य शब्दस्य गावी गोणी  
गोता गोपोतलिकेत्येवमादयोऽपभ्रंशाः ।
2. Bharata, *Nāṭyaśāstra* XVII (A C. 200) *ante* p 17.  
एवमेतत्तुविज्ञेयं प्राकृत संस्कृतं तथा ।  
अत ऊर्ध्वं प्रवक्ष्यामि देशभाषाप्रकल्पनम् ॥ २४ ॥.....  
गवाश्वाजाविकौष्ट्रादि घोषस्थाननिवासिनाम् ।  
आभीरोक्तिः शावरी वा द्राविडी द्रविडादिषु ॥ ५५ ॥
3. Inscription of Dharasena II of Valabhī, refering to his father Guha-sena (559-569), *Bombay Gazetteer* Vol I, p 90. *ante* p 21  
संस्कृतप्राकृतापभ्रशभाषात्रयप्रतिबद्धप्रबन्धरचनानिपुणतर.....
4. Dandin, *Kāvyādarśa* I. (c. 600). *ante* p 48.  
तदेव वाङ्मय भूयः संस्कृत प्राकृत तथा ।  
अपभ्रंशश्च मिश्रं चेत्याहुरार्याश्चतुर्विधम् ॥ ३२ ॥.....  
आभीरादिगिरः कान्येव्वपभ्रंश इति स्मृताः ।  
शास्त्रे तु संस्कृतादन्यदपभ्रशतयोदितम् ॥ ३६ ॥
5. Bhāmaha, *Kāvyālaṃkāra* I. (c 650). *ante* p 48  
शब्दार्थौ सहितौ कान्यं गद्यं पद्यं च तद्विधा ।  
संस्कृतं प्राकृतं चान्यदपभ्रंश इति त्रिधा ॥ ३६ ॥
6. Rudrata, *Kāvyālaṃkāra* II (c. 900) *ante* p 48  
प्राकृतसंस्कृतमागधपिशाचभाषाश्च शौरसेनीच ।  
षष्ठोऽत्र भूरिभेदो देशविदेशादपभ्रंशः ॥ १२ ॥
7. Rājaśekhara, *Kāvyaṃimānsā* (c. 900) *ante* p. 48  
(a) शब्दार्थौ ते शरीरं संस्कृतं मुखं प्राकृतं बाहुः जघनमपभ्रंशः पैशाचं पादौ  
उरोभिश्चर्म । .....  
(b) गौडाद्याः संस्कृतस्थाः परिचितरुचयः प्राकृते लाटदेश्याः  
सापभ्रशप्रयोगाः सकलमरुभुवष्टक् भादानकाश्च ।  
आवन्त्याः पारियात्राः सहदशपुरजैर्भूतभाषा भजन्ते  
यो मध्येमध्यदेशं निवसति स कविः सर्वभाषानिषण्णः ॥.....  
(c) सुराष्ट्रत्रणवाद्या ये पठन्त्यर्पितसौष्ठवम् ।  
अपभ्रशावदशानि ते संस्कृतवचांस्यपि ॥ .....  
(d) अपभ्रशभाषाप्रवण. परिचारक वर्गः ...  
(e) पश्चिमेनापभ्रदिनः कवयः ।

8. Bhoja, *Sarvatikhaṇḍībhāṣya* (c. 1000) *ante* p. 48.

अपभ्रंशेन सुम्यन्ति स्वेन नान्येन गुरुराः ।

9. Nemisēdhu, Commentary on Rudraṭṭa's above quoted *Kāvyaśaṅkara* II. 12. (c. 1069) *ante* p. 48.

तथाप्राकृतमेवापभ्रंशः । स चान्यैस्सुनागरामीरप्राम्यावभेदेन त्रिघोक्तस्तानि रासायै मुक्तं भूरिभेद इति । कुतो देशविशेषात् । तस्य च स्रष्टुर्ग लोकादेव सम्यगवसेयं

10. Hemacandra, *Siddhakemacandra* (c. 1140) contains 120 śūtras on Apabhranśa, and about 180 verses by way of Illustrations. *ante* p. 53-55

11. *Vāgbohaddikāṅkara* (c. 1200) *ante* p. 44.

अपभ्रंशस्तु सच्युद्धं यद्यद्वेदेषु भाषितम् ।

यस्मिन्वेदो स्वभाषतो वा भाषोच्यते सोपभ्रंशो भवतीत्यर्थः ।

2. Mārkaṇḍeya, *Prākṛtasarvasa* (1450) *ante* p. 21.

(a) प्राचंडो साटवेदमोयुपनागरनागरौ । प्राखिड गौजरा ॥

सप्तविंशत्यपभ्रंशा

॥

(b) संस्कृततया च गौर्मरी । चकारात् पूर्वोक्तकमाप्राग्रहणम् ॥

It is likely that there was only one literary Apabhranśa, and not many that it was used as lingua franca by the cultured in the whole of North India from Mahārāṣṭra and Gujārāṭa to Assam and that the allied modern Indian vernaculars, Hindi, Bengali, Marāṭhī, Gujārāṭī &c. sprang from it. Vide, P. L. Vaidya, *The Apabhranśa Literature of the Tenth Century and its Influence on Marāṭhī Language*. Jour. Bom. University I. vi. 218. May 1933



# CHAPTER VI.

## SOMEŚVARA AND HIS TIMES.

( A. C. 1173-1297 )

Yaśahpāla (c 1174)—*Moharājapaṇḍitā*—Somaprabha (1185),—*Kumārapāla-pratibodha*—Political changes (1179-1297)—Viradhavala, Vastupāla, and Tejahpāla—Vastupāla as patron of learning—Someśvara (1184-1254-?)—*Kīrti-kaumudī*—*Surathotsava*—*Uttāgharaghaṭa*—Prahādana (1164-1209) *Pārthapaṇḍitā*—Vastupāla's *Naranūṇjanānanda*—Arisinha's *Sukṛtasankīrtana*—Bala-bhadra's *Vasantavilāsa*—Jayasinha's *Hamṃīramada mardana* (1222)—Udayaprabha—Subhata—Medical works—The artistic value of the literature.

On the death of Kumārapāla, his nephew Ajayapāla (1174-76) succeeded to the throne, but not without combating a conspiracy in which some of Hemacandra's pupils were involved. He was not amenable to their influence as was his uncle before him; and later Jaina authors had their revenge by attributing to him vices of which contemporary records absolve him.

Yaśahpāla, a Jaina Modha Vanika occupying a high position in the king's service, composed an allegorical drama, *Moharājapaṇḍitā*, celebrating the supposed conversion of Kumārapāla to Jainism. The drama was composed between 1174 and 1177, and was performed at Kumāra-vihāra at Tharapadra, modern Tharāda near Pālanapura. The drama, except for Kumārapāla, Hemacandra and, perhaps, the court jester, contains allegorical characters, and is a good specimen of later-day literary performances. Yaśahpāla's style is simple and delightful, but lacks the classical touch. In technique, incident and human interest, his work is decidedly inferior to Rāmacandra's.

Jñānārpana, the spy sent to report on Moha, Delusion, comes to king Kumārapāla and reports that Moha has successfully besieged the city of 'Man's Mind'. Its king, Vivekacandra, the Moon of Discrimination, has fled, taking his wife and his daughter, Kṛpāsundarī, Compassion, with him. One of Kumārapāla's queens, Kīrttimāñjarī, Garland of Fame, with her brother Pratāpa, Valour, is also reported

as thinking of going over to Moha as the king had fallen under the influence of a Jaina śādhū

In Act II Komārapāla sees Kṛpāsundarī, and falls in love with her. The queen Rājyasrī, Royalty, is angry with the king and the king asks to be forgiven. In Act III, Puṇyaketu the Banner of Merit, conceals himself behind the statue of a goddess, and making believe that the goddess is speaking, prevails upon Rājyasrī not only to give up her wrath, but to send an offer for Kṛpāsundarī's hand. But, when the offer is sent, Viveka consents only on condition that the seven vices are banished from the kingdom, and the king abolishes the practice of confiscating the estate of men dying without male issue. The king agrees to the conditions and forgoes the property of a dead millionaire, who, however, turns up with a new bride in an aerial car. In Act IV, gambling, flesh-eating drinking slaughter theft and adultery are banished in spite of the plea that they bring in revenue. In Act V, the king armed by Hemacandra with his *Yogaśāstra*, wins a victory over Moha.

*Moharājaparājaya* contains materials for reconstructing the life and splendour of Pātana and its merchants whose wealth was the envy of emperors. An interesting episode refers to the act of Kumārapāla in abrogating the law whereby the estate of a deceased leaving a widow but no son escheated to the crown. When the king was informed that a millionaire, Kubera had died and that his vast wealth had lapsed to him under the law he feelingly expressed himself thus

What policy is it which entitles wicked kings to take a dead man's wealth, collected by him in high hopes, after a long struggle, and with multitude of worries? The sinners who snatch away the loin cloth from a weeping woman may not have any compassion but have they no sense of shame? <sup>1</sup>

Again, when he found that the relatives of the deceased

- 1 आशावन्मादहह सुचिरं संचितं हेतुकैः  
 केयं नीतिर्नृपतिरित्यत्र यन्मृतत्वं हरन्ति ।  
 कन्दनारीवपनवसमाक्षेपमापोत्कट्याना  
 मा किं तेषां इति यदि विदुषा नास्ति तर्हि त्रयापि ॥

would not enter his house before the king's servants had taken possession of his wealth under the law, he said :

Afraid of the king, the relatives of a person dying sonless cannot even perform his obsequies. The members of his family, crying with grief, are made miserable by the king's servants, who, more ruthless than the servants of Death, are busy searching for wealth<sup>1</sup>

These verses throw light on a custom then in vogue, and on the sentiments which ruled Kumārapāla's conduct. A court receiver in an administration suit filed on the death of a man under modern law, has scarcely improved upon these ancient ways of king's men

In Yaśahpāla, we have the logical extension of the literary movement which Hemacandra introduced, of weaving round the kings of Pātana an atmosphere which classical kāvyas had created round the epic heroes. But literary inspiration had receded into the back-ground. Sidharāja, Kumārapāla and Hemacandra were invested with a transparently semi-mythic importance. And the classical style was unabashedly made to ply the bard's inglorious trade, or play a hand-maid to the religious zealot.

## II.

The next author of importance was Somaprabha, a sādhu. He wrote his *Kumārapālāpṛatibodha* in c 1185, twelve years after Kumārpāla's death at Pātana in the upāśraya of Siddhapāla, Śrīpāla's son. The work was read by the author to Guṇacandra and two other disciples of Hemacandra. The work is principally in Prākṛta and Apabhraṁśa, with some parts in Saṁskṛta. The author sets out his object thus

Though the lives of Hemacandrasūri and Kumārapāla are interesting from other points of view, I desire to say something about the teaching of the Jaina faith only

And faithfully does the author keep his word; for, the work is a series of sermons on Jaina vows supposed to

1. कर्तुं तत्क्षणमौर्ध्वदेहिकमहो पाप भयाद्भुजां  
निष्पुत्रस्य मृतस्य बान्धवजनः स्निग्धोऽपि नासीदति ।  
क्रन्दन्किं च कदर्थ्यते गृहजनोन्निव्यद्विरन्तर्धनं  
धिक्कष्टं यमार्किकरैरिव नृपव्यापारिभिर्निष्कृपैः ॥

have been delivered by Hemacandra to Kumārapāla and gives an exaggerated account of how the latter carried them into practice. This lengthy work is dreary and devoid of any literary merit or historical value. The work is useful only as a landmark. It shows how within two decades the Jaina sādhus canonised Hemacandra and Kumārapāla and absorbed them so completely in their religious literature that they ceased to be looked upon as men. Idolatry, in literature as in life, finds a fertile soil in India and ruins the literary gifts of many who would be noteworthy writers but for it.

The author's other works are *Sumatināthacarita*, a religious work, *Sūktimuktāvali*, a collection of didactic verses, *Śāntirītiśakāvyam* verses having a hundred meanings, and *Sṛṅgāravarāgyataraṅgiṇī*, a tirade against women. None of these are of any literary value.

A remarkable work is *Pañcākhyāna* by Puṇyabhadra (1199). It is a revised version of *Pañcatantra* of Viṣṇuśarman. This edition, prepared by the sādhu at the instance of a minister of Jhālora, has enabled modern scholars to restore this valuable contribution of India to the literature of the world.

### III

Ajayapāla died in 1176 and was succeeded by his infant son Bala Mūlarāja who died in c. 1178. During this period Mahmūd or Shahab-ud-dīn Ghori invaded Gujarāṭa but its seasoned army led by the queen mother, Nāikādevī, drove back the invader.

In c. 1179 the throne of Pātāṇa came to be occupied by Bhīma II. He styled himself Abhinava Siddharāja but chroniclers have dubbed him Bholo the Simpleton. The feudatories revolted against his authority but were soon suppressed by Arporāja Vaghela, a Calukya of Dholkā who threw his weight on the side of his king. Arporāja's son, Lavanyaprasāda, or Lavaprasāda, whom Bhīma appointed a sarvesvara dictator followed in his father's footsteps and with the assistance of his son Viradhavala consolidated the authority of Pātāṇa.

Both the Vāghelās, father and son, held their court at Dholkā. Under their strong rule, the kingdom again became powerful. Except for an unsuccessful invasion in 1194 by a Muslim army headed by Kutb-ud-din Aibak, Gujarāta was happy. In 1242 Bhima, who had outlived three generations of viceregents, died and Vīradhavalā's son, Vīśaladeva, formally occupied the throne of Pātāna. During his vigorous reign of nineteen years, he revived the golden prime of Jayasinha Siddharāja, and assumed, with some justification, the dignity of Mahārājādhirāja. He was the last great Hindu king of Gujarāta.

On his death in c. 1261, his throne was occupied by Ajuna up to c. 1264, by Sāranga from c. 1265 to 1296; and by Karna, popularly known as ghelo or crazy, from c. 1296 to c. 1304. After Vīśaladeva's death, petty wars destroyed the power of Pātāna, which soon came to rule over only a small part of North Gujarāta and Kāthiāvāda. In or about 1297, Ulugh Khan, the brother of Sultan Alla-ud-din Khiljī, occupied Pātāna, sacked the temple of Somanātha and laid waste the country. The end of the thirteenth century of the Christian era saw the end of self-governed Gujarāta.

The period from c. 1200 to 1250, when the great Vāghelās presided over the destinies of the country, represented a half century of great activity in the fields both of conquest and literature. Lavanapiasāda, Vīradhavalā, and Vīśaladeva were warriors, administrators and patrons of literature. They also knew how to choose their servants well and wisely. About c. 1220 Vīradhavalā invited the two brothers, Vastupāla and Tejahpāla, sons of a Jaina, merchant, Āśārāja, to become ministers of state. Rich and religiously disposed, they soon proved to be great warriors and statesmen. Jaina, Hindu, and even Muslim shrines shared their generosity. They erected temples and patronised art, their temples at Abu being monuments of Indian art. Vastupāla was married to Lalitādevī, Tejahpāla to Anupādevī. Both ladies assisted the ministers in their work and were held in great esteem. The statesmanship and valour of the brothers gave to Gujarāta its last Mahārājādhirāja in Vīśaladeva. Vastupāla

died in c. 1248 Tejapāla a few years later, and both retained their power and the confidence of their sovereign till the last.

Vastupāla was decidedly the greater of the two. His personality, statesmanship, herolism and munificence evoked a chorus of literary praise. Somesvara the family priest of the royal Calukyas, composed works in his honour, and a host of other literary men followed the example. Many poets have been mentioned in contemporary works as being under his protection. The minister appreciated and encouraged literature established three libraries at a cost of eighteen crores of rupees, procured for the poets the manuscripts of literary masterpieces and helped them in the preservation of their works. And the poets repaid their debt well they gave immortality to his life and works.

#### IV

Somesvara (c. 1184-1254) was the leading poet of Vastupāla's court. He was the family priest of the kings of Gujarāta a direct descendant of Śola the priest of Mūlarāja and the grandson of Āmiga who officiated as a priest to Siddharāja. His father, Kumāra was a physician as well and cured Ajayapāla of his wounds. Somesvara has left two mahākāvyas, *Kīrtikaumuḍī* and *Surathotsava* one drama *Ullāgharāghava Rāmaś'ataka*, and two *Prasastis* one of which has not yet been found.

*Kīrtikaumuḍī* served as a model to many contemporary kāvyas which had Vastupāla as its hero and represents a further stage in the evolution of the movement which as we saw could be traced to Hemacandra's *Dvayāśraya*. The audience loved to look back proudly upon the times of Siddharāja and Kumārapāla, particularly as Lavanaprasāda and Viradhavala were trying to restore Pāṭṣa to its former glory.

Somesvara was an ardent admirer of Kalidāsa and looked upon *Raghuvahś'a* as his model.

Kalidāsa was born a poet, and he sang Śrī Rāma's life. It was a mixture of sugar and milk.<sup>1</sup>

1. कालिदास कविर्जातः श्रीरामचरितम् यत् ।  
स एष शर्करा योगः पयसः समुपयत ॥

Among the latter day poets, he mentions Māgha, Bhāravi, Bāna, Dhanapāla, Bilhara, Hemacandra, Nīlakantha, Pralhādana, Naracandra, Vijayasena, Subhata, Yashahavīra and Vastupāla, the last six of whom were his contemporaries.

The poet describes the city of Pātana 'the house of Śrī'; its fort and its gardens where damsels come to play, the chants of its Brāhmanas, the songs of its women, the eulogies of its bards, its houses which were white like snow, its palaces in which luxury reigned; and the sacrificial smoke which, like Yamunā, rose skywards to join the heavenly Gangā. The city outshines all the cities of traditional fame. The poet then describes the river, the temples comparable to the Himālaya, the banners of the temples 'so high as to protect even Aruna, the Sun's charioteer, from his master's fiery rays', the roads crowded with elephants and horses. The women also come in for their share of praise.

Wherever the women move, undulating with grace, the eyes of the gallants follow like their maid servants. Those who are looked at by the women with sidelong glances, are smitten by the god of love, who, though bodiless, assumes a body. Here, Brahmā created women of matchless beauty, and yet their beauty was matched by its reflection in the bejewelled walls<sup>1</sup>

In canto 11, the poet gives a short history of the kings of Pātana, beginning with Mūlarāja. Siddharāja is rightly given the central place. Lavanaprasāda's dream is then described. Gurjara Rājyalakshmi, the royal dignity of Gujarāta, appears to him, 'a goddess in the very image of a full-moon night, her face white like the moon, a white mark on her face, in white clothes, a white garland in her hand'. She laments the downfall of Pātana, weeps over her vanished glory and departed heroes.

1. यत्रयत्र प्रसर्पन्ति सलीलं यन्मृगिदृशः ।

दासीव दृष्टिरन्वेति तत्रतत्र विलासिनाम् ॥

वीक्षिता वलितग्रीवं तन्वीमिर्यत्र केपियत् ।

मन्ये व्यावर्त्तितागेन तेऽनङ्गेनापि ताडिताः ॥

रूपेणाप्रतिमाः कांता यत्र धात्रा कृताः किल ।

तथापि प्रतिमास्तासा संजाता रत्नभित्तिषु ॥ 1. 68, 69, 70.

Here darkness was unknown, for the actions of the line of Mālarāja spread their light all around. But, now a light was not to be found even at night. The city once resounded with drums at night,; now only the howl of jackals is heard. Then, the lake bloomed with the lotus-faces of young damsels now it helplessly sheds tear-drops as the wind blows over it.

And she exhorts Lavapaprasāda to win back her departed glory

The dream vaishes, and the hero sends for his son, and his priest, the poet. The poet explains the meaning of the dream and recommends the appointment of a good minister

In canto iii the family of Vastupāla comes in for a highly eulogistic tribute. The king appoints Vastupāla as his minister (canto iv) The minister takes charge of Khambhāta and is faced with an invasion from the South. Śankha, king of Lata also sends a message threatening to march on the city (canto v) The poet then, deals with Vastupāla's war with Śankha and celebrates his patron's victory in high flown phrase. (canto vi) He sings the beauties of Khambhāta in the traditional manner of kāvyas and narrates Vastupāla's conversation with his poets. (canto vii) Then follows a description of moon rise (canto viii), of the daily life of the minister and (canto ix) of his pilgrimage to Śatrumhaya Gṛanāra and Prabhāsa.

Somesvara's diction has both grace and lucidity. When he has something new to say, he rises above the wearisome and degenerate imitation of classic models. The kāvyas had become rigid and lifeless. The vicious taste of the paṇḍitas perpetuated the bondage of form style and expression which were no longer living interpretations of life, and like all worn out conventions, they stifled the soul that accepted them. From the historical point of view the work is invaluable. The author had first hand knowledge of events connected with the Calukya kings, and was free from any propagandist zeal. In the first three cantos, he sets men and events in a fairly correct perspective, and is a fairly reliable guide for leading the reader out of the labyrinth of Jaina works.



His next mahākāvya, *Surathotsava*, deals with the episode from the *Mārkaṇḍeya Purāṇa*, of King Suratha who reconquered his lost kingdom by the favour of the goddess Candī. His drama, *Ullāgharāghava*, in eight acts, is based on the *Rāmāyana*. It was performed before the temple of Śrī Kṛṣṇa at Dvārikā. The author introduces fine sentiments and incidents in the drama to retouch the character of Rāma. The modesty of Rāma, for instance, is represented with skill in the stanza which he addresses to his father when people celebrate his victory over Paraśurāma.

As prescribed by destiny, I broke the old bow of Śaṅkara Renukā's son (Paraśurāma) conceded to me a great deal in the field of battle, treating me as a child. But the people regard my breaking the bow as due to my valour only out of their affection for me. You must, therefore, stop them from doing so. It is improper to treat the great with contempt without reason.<sup>1</sup>

## V

Pralhādāna, whom Someśvara describes as 'the incarnation of Sarasvatī, as having won fame by being the son of Sarasvatī and the husband of Jayaśrī, the goddess of victory', was a younger brother of Dhārāvarsha, the Paramāra ruler of Candrāvātī, and lived between 1164 and 1209. He was reputed to be versed in different philosophies. He was a warrior and founded the city Pralhādanapura, modern Pālanapura. Of his works, only *Pārthaparākrama*, a drama of the vyāyoga type (military spectacle), and a few verses have come to light. This one-act drama, exhibiting dīpta rasa or the sentiment of excitement, is based on an incident in the *Mahābhārata*, of Arjuna recovering the cows of King Virāta from the Kauravas.

Vastupāla himself, under the name of Vasantapāla conferred upon him by Someśvara and other poets, has left a mahākāvya called *Naranārāyanānanda* in sixteen cantos, dealing with the episode of Arjuna eloping with

1. भम जीर्णं त्रिनयनधनुर्यन्मया दैवयोगात्  
यत्संसोढः शिशुरितिरणे रैणुकेयेन चाहम् ।  
लोकः प्रीत्या तदपि किल मे पौरुष भाषमाणे ।  
वार्यः कार्यो न खलु महता गर्हणा निर्निमित्तम् ॥

Subhadra, Kṛṣṇa's sister. Coming as it did from so great a man and so generous a patron of poets it naturally evoked great contemporary praise. According to *Alamkāramahodadhī*, it improved upon Vyāsa a language<sup>1</sup> and not to be outdone, Someśvara called the minister the adopted son of Sarasvatī. Merutunga called him a mahākavi. His fame travelled even outside Gujarāta. But the poem is a mechanical product of the literary conventions which were in vogue all over the country. Pompous kāvyas without true poetic inspiration or direct touch with reality were turned out in that age like factory-made articles.

Aṛisinha's *Sukṛtasanikṛtana* is a kāvyā modelled on *Kīrtikaumudī* but composed with less imagination and poetic exuberance. Balabhadra's *Vasantavilāsa* is the third and the largest mahākāvya on Vastupāla and follows the same example both in matter and style. In this poem, the presiding deity of the kingdom appears in a dream to Viradhavala and the conventional descriptions follow with mechanical precision.

The messenger from Śaṅkha who advises Vastupāla to flee adds that no one will feel disgraced by the flight of a bania. The minister gives an apt reply

Messenger! It is a delusion to think that Kshatriyas alone can fight, and not a Vaṣṭka. Did not Ambada, a Vaṣṭka, kill Mallikārjuna in battle? I, a Vaṣṭka, am well-known in the shop of the battlefield. I buy commodities—the heads of enemies—weighing them in the scales of swords. I pay the price in the form of Heaven.<sup>2</sup>

And Vastupāla proved as good as his word

Jayasinha, a Jaina sādhu while living at the temple of Munisuvrata at Bhṛgukaccha between 1222 and 1236, composed *Hammitra mada mardana*, a play, in which is

1. कोमल्यति द्वैपायनीयवच ।

2. क्षत्रिया समरकेळिरहस्यं जानते न क्षत्रियो भ्रमएव ।  
अम्यहो क्षत्रिगपि प्रचने किं मन्त्रिर्ज्ञानमृपं न ज्ञान ॥  
दूत रे क्षत्रिगहं रणहरे क्षत्रुलोडसि तुल्या कृत्यामि ।  
मौलीभाण्डपटलजि रिपूणां स्वर्गवैतनमभो क्षत्रामि ॥

celebrated the victory obtained by Viradhavala with the aid of Vastupāla over the forces of some Muslim invader. The play was written to please Jayantasinha, son of Vastupāla, and was performed at the festival of the procession of Bhīmeśvara at Khambhāta. It furnishes some historical information about the event and the times, but is very inferior in style and technique to the dramas of Yaśahpāla, Rāmacandra and Someśvara. There is no individuality in the characters, no plot, and no movement. The style is highly affected even if judged by the standard of his contemporaries, and the author's unbounded delight in long compounds takes away whatever little charm its perusal might otherwise afford. The mutual adulation in which Viradhavala and Vastupāla indulge at every step is unusual even for an age given to unqualified panegyrics.

Gujarāta is menaced by Turushka Hammira aided by the Yādava Sinhana, who can also rely upon the assistance of Saṅgrāma, nephew of the king of Lāta. In Act I, Vastupāla advises Viradhavala to secure the aid of the kings of Māravāda. Vastupāla's spies run to and fro between the warring kings. One of them induces Sangrāma to flee, and the minister, some time later, enters into a treaty with him. Māravāda is destroyed by the invading Mlechha, Malicchrikara, who, however, retreats at the approach of Viradhavala. The diplomacy of Vastupāla surrounds the invader with many difficulties, and he is defeated by Viradhavala. Finally, the king goes to the temple of Śiva, where the god grants a boon to the king. If the minister is properly delineated in this drama, he was an astute diplomat rather than the heroic statesman described by the exuberant Someśvara. *Vastupālatejahpāla-prasasti* of the poet follows *Kīrtikaumudī* both in form and substance.

Udayaprabha, the preceptor of Vastupāla, composed *Saṅghādhipati*, a mahākāvya, on the pilgrimage of Vastupāla and *Sukrtakīrtikallolīnī*, a kāvya of the usual type. The author has a better style than Jayasinha. A Brāhmaṇa poet, Subhata, has left a play called *Dūtāṅgadam*. Its merits do not justify the praise which Someśvara, in his

usual vein, showered on its author Śrīpāla's grandson Vijayapāla, has left a drama, *Draupadīstāyāmvara*, and Amaracandra, among other works, a summary of the *Mahābhārata* called *Bālābhāratakāvya*.

A few scientific works may be briefly noticed here. The versatile Hemacandra wrote *Nighaṇṭusheṣa*, a dictionary of medical terms. In the twelfth century, we come across a great Gujarātī physician Sodhala a Rāikwāla Brāhmaṇa. His works, *Guṇasamgraha* and *Gadāmgraha* are considered as of exceptional merit. The thirteenth century saw the works of two more physicians of eminence, Govindācārya a Modha Brāhmaṇa and Yaśodhara, a Śrīgauda Brāhmaṇa.<sup>1</sup>

## VI

Literature, judged from a proper artistic standard was very poor and lifeless indeed. In this age the authors had before them for their model either Maṅha's *Śiśupālavadha* or Bāṇa's *Kādambarī*, and looked to Kalidāsa as the ultimate source of their inspiration. But their style was wooden and often incorrect. Their fancy, unlike Kalidāsa's was either fettered by conventional alamkāras and modes of expression, or performed unmeaning acrobatics which never added any beauty to the picture sought to be drawn. Characterisation as a literary quality simply did not exist. Literary effort began and ended with a mechanical weaving of classical myths or contemporary episodes into works devoid of interest and characterised by extravagance of thought and expression. Poetry is a revelation and these poets, tied to the apron strings of their masters had nothing to reveal. They had no ideas to convey no social life to depict no deeper interpretation to offer.

1 Durgahankar Shastri, *Gujarātī and Vidyaka Sahitya*. Sahitya P. Report Vol. II.

## CHAPTER VII.

### A RETROSPECT OF THE PERIOD

Gurjaradeśa—The activities of the People—Social life—Śaivism—Vaishnavism—Philosophic influences—Jainism—Gujarāta one with Āryāvarta—Its activities—Āryan culture—Its literature and life—The premature close of the period

On the death of Viśaladeva in 1261, the brilliant period in the history of Gujarāta which began with Mūlarāja in 961 came to an end. During this period, Ānarta, which was part of the old kingdom of Gurjaratrā, became a separate kingdom, and, with Lāta, Kāthiāvāda, Kachha and part of north Konkana, was consolidated into one political and cultural entity under the name of Gurjaradeśa. The kings of Pātāṇa, with their triumphant arms, raided diverse parts of India and succeeded in founding a powerful kingdom. And, for over a century, they successfully repulsed the invading Mussalman.

## II

During this period, the maritime activity of Gujarāta was at its highest, its merchants being as enterprising as its kings. Large parts of the country were brought under cultivation. Cities sprang up at different places. The country was fabulously rich.

The social progress of the people continued unchecked. The cultured and powerful communities of Rajputāna and Mālvā came and settled in the country. All of them found an honourable place in the existing social system, and enjoyed social autonomy. Several of them, like the Ośvālas, the Porvādas and the Śrīmāls, attained eminence both in the society and the state. Brāhmaṇas from different parts of the country also came and settled here.

The same characteristics of the people to which we have referred in an earlier chapter continued to distinguish them throughout this period. There were equal opportunities of advancement for high and low, more so than in any other

part of the country. A striking example of this is provided by the Jainas, who slowly attained a status as high as that of the Brāhmanas in learning and politics and as that of the Kshatriyas in war. Their sādhus contested the Brāhmanical superiority in matters cultural, though they never came near overthrowing it. They were ardent students, prolific writers and indefatigable preachers of ethical principles especially of ahimsā. They opened the doors of learning to many for whom they would otherwise have remained closed. Someśvara, a Brāhmaṇa, Pralhādāna, a Paramāra Rajput and Jaina sādhus like Jayasīnha, had irrespective of their differing communities a common literary training tradition and ambition. A Modha Vapika, Hemacandra was the greatest scholar of the age.

The absence of a rigid religious basis for society made the absorption or tolerance of foreign elements in the social organism easy. The Magi of Persia became the Maga Brāhmanas. On more than one occasion, Mussalmans were converted to Hinduism and were absorbed. Fugitives from Persia found a home in Gujarāta. Mussalman traders and mercenaries from several parts of Asia and Africa came and settled in the country, and lived peacefully with their neighbours.

Gujarāta maintained its catholic traditions throughout this whole period. The social structure does not appear to have been very rigid. Caste was not so hide-bound as at a later period, and intermarriages were very frequent. Widow remarriage was not banned. Adult marriage appears to have been the rule. The people on the whole were spirited and happy and, for the times, cultured. Under the strong rule of Pātāṇa they became united and powerful and the name Gurjaradeśa, adopted for the country by its kings, gave them conscious unity. The various communities began to live a uniform life, and their culture acquired an individuality of its own. The ancient Aryan colonies were thus inspired by a tradition and cultural self-consciousness peculiarly their own. And Gujarāta was born,

## III

Gujarāta, during the whole of this period, was predominantly Śaiva. The whole land is studded with temples of Śiva or their ruins, many of which date back to the pre-Cālukyan age. The rulers of Valabhīpura, except for one king, were devotees of Śiva, and styled themselves 'paramamāheśvara'. Their seals bear the impress of the bull sacred to their god. Dr. Bhagvanlal is of opinion that the temple of Somanātha attained its high position as a shrine under the Valabhī kings. The Cālukyas, as we saw, recognised in Somanātha their guardian deity, and so did a large number of chiefs during the whole period under review.

The Brāhmaṇas of Vadanagara, who came to be called Nāgaras, possessed high Brahmanical learning and were devotees of Śiva. The family priest of the Cālukyas and Vāghelās was a Brāhmaṇa of Vadanagara. Many of them were statesmen, warriors, officers as also priests and literary men. Many of the inscriptions of the period were written by them and their influence was considerable.

The most influential form of Sāivism was the Pāśupata cult, founded by Lakuleśa, who was born at Kāravana a few miles south of Baroda, and worshipped as the eighteenth incarnation of Śiva. The shrine of Somanātha was in the charge of priests of this cult who had a high reputation for learning.

The worship of Viṣṇu, the Bhāgavata Dharma, introduced during the Gupta period, was favoured by a small section of the people. We find a temple dedicated to Kṛṣṇa at Gīranāra in A. C. 455. Ruins of a large number of such temples, erected during the period and dedicated to one or other of the incarnations of Viṣṇu, are found in North Gujarāta. Hemacandra testifies to the existence of a temple of Viṣṇu in Pātana. An inscription of 1074 begins with 'Om Namo Bhagavate Vāsudevāya'. Hemacandra, in his *Kavyānuśāsana*, cites two verses indicating the popular Kṛṣṇa cult of the time.

"Mother ! Kṛṣṇa, while at play, ate as much earth as he could" "Is it true, Kṛṣṇa?" "Who said it?" "Baladeva?" "He is telling a lie." "Look

into the mouth!" "Open. Let me see" The mother saw the whole universe in the mouth of the Child and was surprised. May this Keśava protect you!

The dark beauty of the child, Kṛṣṇa was reflected on Rādhā's breasts, shining as gold pots. Believing the reflection to be a dark cloth, Kṛṣṇa again and again attempted to remove it. Seeing this, Rādhā smiled, and Kṛṣṇa himself was ashamed of his surprising mistake, and smiled. May this Kṛṣṇa be victorious!¹

Somesvara, in his *Kīrtikāmudī*, bears testimony to the fact that the Jain Vastupāla worshipped both Śaṅkara and Keśava and in *Surathotsava*, refers to the love of Rādhā and Kṛṣṇa. Viradhavala dedicated a temple to Vīranārāyaṇa.

Gujarāta did not offer a good field for the intellectual activities which kept busy the great schools of Indian learning in other provinces. In the ninth century, Śāṅkarācārya, no doubt, exerted a powerful Vedāntic influence over the Brahmanas who exorcised the old popular cult like Pāśupata of its fierce rituals. But Rāmānuja, Madhva, Nimbārka and other scholars of less renown frequently passed through Gujarāta, which served as a corridor linking north and south, and none of them left any lasting centre of activity. The influence they exerted was just enough to make Gujarāta more catholic and tolerant.

When Mūlarāja came to the throne of Pātāpa Buddhism had long disappeared and Jainism had no important following the statements of Jain authors to the contrary notwithstanding. But the immigration of the Osvālas, Porvādas and other important communities gave Jainism an important position. During the three centuries under review, the whole of Gujarāta came to be

1. कृष्णेनाम्ब गतेन रन्तुमधुना मृद्वक्षिता स्वेच्छया  
सत्यं कृष्णं क एवमाह मुसली मिष्याम्ब पक्ष्याननम् ।  
भ्यादेहीति विभ्रसिते शिशुमुखे माता समस्तं जगद्  
दृष्ट्वा यस्य जगाम भिस्त्रयपदं पायात् स व केशवः ॥

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कनककस्तुभस्वच्छे रामापयोधरमण्डले  
नवजलधरस्यामानात्मयुतिं प्रतिविम्बिताम् ।  
असितसिन्धुप्रान्तं भ्रान्त्या मुहुर्मुहुस्त्रिषप  
अयति अनित्यीवाहास प्रियाद्विहितो हसि ॥



studded with beautiful temples erected by this small but wealthy community. It was left to Hemacandra to secure for his sect that position of dignity which till then was only reserved for the Brāhmanas. The Jaina sādhus spread an atmosphere which made for equality of status, non-violence, and such social purity as abstention from meat, drink and gambling could bring.

#### IV

Though the local pride of Gujarāta had altered the outlook on life, it would be erroneous to infer that Gurjaradeśa had become a separate province in any sense. Throughout, in language and culture, it was one with Māravada, Mālvā and Rājputāna. Ujjayinī and Mathurā continued actively to influence it. The forces making for Indian unity which were at work at the end of the Gupta period ruled unimpaired. The only important fact to be noted, however, is that Pātana had become the most powerful city in the whole area, attracting not only power and heroism, but learning, art and culture.

Gujarāta had an art of its own. Painting of the Ajanta style was popular. Mussalman invaders have destroyed all but a few of the noble temples which local art had reared; but the superb art of the temples at Mt. Ābu and of the ruins at Modherā and other places had its rival nowhere in India. Solana, the architect of Vastupāla's temples at Ābu, may be justly ranked as one of the world's greatest artists.

Gujarāta had great libraries in Jaina and Pāśupata monasteries. The Jaina works, composed during the period, are numerous, and indicate great intellectual activity of this sect. The works of the Brāhmanas which have come down to us, few though they are, also indicate an equally intensive activity.

Sanskṛta was the language of the court and culture. It made the contact of Pātana with the culture of the country real, in fact, it made Gujarāta only a constituent of a great cultural unit. It strengthened and inspired all influences which, even as they slowly percolated to the lower strata of life, maintained intact the spirit and the form of

Āryan life. The influence of the Epics, the *Purāṇas*, the *Smṛtis*, and the classical works like those of Kālidāsa, entered deep into men's life, making ancient India a living model for the present. And during the time of Kumārapāla we find a short lived but successful experiment at introducing the ethical principle of *ahimsā* in the actual governance of the state. The spread of this doctrine resulted in making life more tolerant, gentle and pure. Great in war and peace Gujarāta was no less great in its expression of the spirit of Āryan culture through the life of its people.

Sanskṛta literature was assiduously cultivated. Somesvara was a poet and a man of letters, he had his literary inspiration from Kālidāsa and Māgha. That Vastupāla should have spent his leisure in composing a mahākāvya and Pralhādāna in composing a vjāyoga drama, shows how literary traditions dominated statesmen and warriors. No doubt literary inspiration on account of the artificial tendencies of the age, lacked vitality. Kāvya had lost in dignity and self-restraint and could ill-conceal the motive which underlay the courtier poet's literary efforts. But one noteworthy feature distinguished this literature from that which was to follow. It had the thrill of a heroic age, its outlook on literature was neither morbid nor otherworldly. The Apabhraṃsa and the Old Gujarati literature provide ample evidence to show that life was not only heroic, but joyous and free.

## V

But a calamity, in its destructiveness more terrible than a cataclysm of Nature suddenly brought this period to an abrupt end. The Mussalman invaders laid waste the country and destroyed the strength, the learning, and the glory of Gujarāta.



PART II  
OLD GUJARĀTĪ

A. C. 1297 1852



## CHAPTER I.

### A CENTURY OF CHAOS OLD GUJARĀTĪ AND ITS EARLY LITERATURE (1297-1400)

The Mussalman occupation—The migrations—The waning influence of Samakṛta—Early literature in des'abbhāṣā, Old Gujarātī—Literature in the twelfth, thirteenth and fourteenth centuries—The evolution of the language—Folksongs and rāsa dance—The des'ī tunes—Rāsa as a literary composition. Fāga poems—*Nemināthakatavāṇī* (1269)—*Somasundara* (1374-1446)—*Rasiga sūtra Nemināthā*—*Fāga* by Natarāhi (1439)—Prose—*Taruṇaprabhā* (1355)—*Prithvīcandracarita* (1422)—Legends of Hemacandra—*Prabandhacintāmaṇi*.

With the death of Viśaladeva in 1261 the glory of Gujarāta departed and a period of unsettled existence was followed by a century (1300-1400) of catastrophic events, which changed the face of the whole country

In 1297 Ulughkhan the brother of Ali-a-uddin invaded Gujarāta, and captured Apahilavāda Patāpa, which thenceforward became a permanent camp of the army of occupation. The viceroys of the Sultans of Delhi sallied forth from it, now and again to plunder, to destroy, and to carry fire and sword in every direction. Most of the tributary kings and the grandees who had made the court of the great Vaghela so illustrious were either put to death or forced to embrace Islam. Some stood their ground and fought with grim despair

Soon however the viceroys rebelled against the authority of Delhi and the amira in their turn against the authority of the viceroys and in consequence, confusion prevailed everywhere. Occasionally, the imperial presence supported by a strong army was required to bring a recalcitrant viceroy to his senses. Ultimately in 1391 Zafar Khan a Rajput, a convert, was sent by Mahmūd Shah II to Gujarāta to bring to book Farhat ul Mulk the governor of the province. Zafar Khan spread carnage wherever he went. He defeated the governor and having conquered the country elevated his son Mahmūd to the sultanate of Gujarāta. When Mahmūd died in 1403 Zafar Khan with the title of Muzafar Shah ruled the country for a few years.

In 1411 his grandson, Ahmed Shah, transferred the capital to the town which he named Ahmedābād after himself.

## I

About 1300 Gujarāta was very prosperous. "Besides Cambay, the most celebrated of the cities of Hind in population and wealth," records a foreign traveller, "there are 70000 towns and villages, all populous, and the people abounding in wealth and luxuries"<sup>1</sup> But during the following century, Gujarāta received neither respite nor mercy from the invaders. Her shrines were desecrated, her wealth was plundered; her women were violated or kidnapped. Forcible conversion was the mildest alternative offered by the invader to the children of the soil. People migrated from place to place in vain search of security. Many castes, like the Khadāyatās, Nāgaras, Jhārolās and Modhas, now settled in different parts of Gujarāta, bear the names of the towns of North Gujarāta from which they migrated at this time. Priests, poets, and sādhus sought refuge in obscure villages, placing themselves beyond the reach of the ruthless destroyer. All that the terrified people could do was to lock up their women-folk indoors, and to barricade their world behind the bulwarks of caste, pancāyata, and mahājana.

The Mussalman conquest brought about a revolutionary change in India. After twelve centuries, royal patronage was withdrawn from Samskr̥ta. Learned assemblies, which maintained its traditions under royal patronage, were dissolved for want of support. Many paṇḍitas fled to sacred places like Kāśī and took to the life of a recluse, the race of poets disappeared. Devout Brāhmanas turned for support to their poverty-stricken followers in small towns and villages, and assumed the obscure rôle of family priests or purānikas. What was said of the sixteenth century in France could be said of this period. The men whose thoughts were worth preserving did not know how to write, and the men who cultivated the literary art did not think it needful that they should have any thoughts to express

1 Bombay Gazetteer, Vol. I. 287 n

## II

Learning sought popular support through the medium of Gurjara bhāṣā, or Gujarātī, which was the spoken language of the people since the eleventh century<sup>1</sup> Bilhana, the author of *Vikramādhikadevacarita*, (1088) evidently referred to it when he ridiculed Gurjaras for their incorrect speech<sup>2</sup> and possibly Hemacandra had it in mind when, in *Kāvyaṇuśāsana* he mentioned the grāmya or vulgar variety possessing literature of its own as distinguished from Apabhraṃśa proper<sup>3</sup> Its earliest available literature, which dates back to the twelfth century, clearly indicates pre-existing literature.

From the beginning it was distinct from Apabhraṃśa, for instance, many of its words were not derived from corresponding words in the older language and its structure was fundamentally different. And under conditions created by the invasion and rule of the Mussalmans it continued to evolve in unbroken continuity till the middle of the nineteenth century when factors arising from British rule introduced new elements in it. It may however be conveniently divided into Old Gujarātī, the language of the pre-British period, and Modern Gujarātī.

## IV

The available literature of the twelfth and thirteenth centuries in Old Gujarātī includes the following typical works

- (1) *Bharateśvarabāhubali rāsa* by Śalibhadra (1185)
- (2) *Jambūsvāmicarita* by Mahendra (1210),
- (3) *Revantagīrīrāsa* by Vijayasena a preceptor of Vastupāla. (c. 1231)
- (4) *Nemināthacatuṣṭhpadikā* by Vinaycandra (c. 1269),

1. Vide Note A at the end of the Chapter

2. कक्षाबन्धं विदधति न ये सर्वदेवाविपुला—

स्तद्भाषन्ते किमपि भजते यद् द्रुग्व्यासदत्तम् ।

तेषां मार्गे परिचयवशाद्वर्जितं गुर्जरानां

य संतप्य शिषिषमकरोत् सोमनार्यं विद्वोक्त्य ॥

3. सद्यः प्रायः संस्कृतप्राकृतापभ्रंशभाष्यभाषानिवर्धं महाकाव्यम् ।

भाष्यापभ्रंशभाषानिवर्धवत्कचनकचचम् भीमकाव्यादि ।



(5) *Ārāḍhanā*, a prose note on palm leaf (1274) ;

(6) *Bālaśikshā* by Samgrāmsinha (1280).

Many rāsas and prose stories of the fourteenth century are available. But the works valuable for appreciating the change in the language are :

(7) *Pratikramanabālāṇvabodha*, by Taruṇaprabha (1355) ; and,

(8) *Mugdhāṇvabodha*, a text-book of Samskrta grammar with explanations in Old Gujarātī by Kulamandana (1394 )

About the same time, flourished Somasundara (1374-1446), and early in the following century, Bhālāṇa (c 1426-1500), both very important authors in the language

The fundamental characteristics of Old Gujarātī may be shortly noted

I. Samskrta, Prākṛta and Apabhraṅśa belong to the class of languages known as synthetic, while Old Gujarātī, from the beginning, exhibits a progressively pronounced tendency to become analytic and drop the inflections.

II Old Gujarātī develops a phonetic change by which a double consonant is simplified and the preceding vowel is lengthened. This must have been the result of a change of accent.

III. The indistinctly pronounced vowel at the beginning of a word is dropped

IV. A definite tendency to replace the Apabhraṅśa form of words by its Samskrta equivalent comes into existence

V. About 1400 એ begins to be used as an auxiliary verb

VI After 1500, as Gujarāta had become a separate kingdom and Pāṭaṇa was no longer a literary centre for Gujarāta as well as Rajputāna, the language spoken in Gujarāta began to develop new features, assuming its modern shape about 1650.<sup>1</sup>

#### IV

The earliest folk literature of the Āryans was associated with the dance called rāsa Men and women, sing-

1 Vide Note B at the end of the Chapter.

ing mostly erotic folk songs, danced to the accompaniment of appropriate movements. Sometimes men alone, very often women by themselves, danced the *rāsa*. Mathurā was its early home, and long before the Christian era, it came to be associated with Kṛṣṇa, who was believed to have invented it. The Vṛṣṇis the Śatvats and the Āhīras all nomadic tribes, were the first to worship the cowherd hero and invest the *rāsa* with a semi religious significance.

The *rāsa* produced the early lyrics of the Madhya deśā Aryans whose dialect was the Śaurasenī Prākṛta. It gave birth to folk tunes which could be sung accompanied by dancing and rhythmic movements and predominantly influenced, if it did not create the Samśkrīta drama. Kṛṣṇa, the hero of the *rāsa* dance, the naughty cowherd boy the ardent lover a god of love more fascinating than Madana himself became the centre of erotic sentiment and terminology and popular imagination found for him a lovely bride in Rādhā.

*Rāsa* also gave the people their principal festive institution. It formed the basis of yātrā a kind of drama staged by amateurs at fairs and religious festivities which persisted in spite of the disappearance of the regular drama. Itinerant parties of dancers male and female, travelled from place to place staging *rāsālīlā*. The spring festival of Holi resembling the May Day merriment of Old England, and Madan Utsava or Dola Utsava a festival in honour of the god of love provided occasions for *rāsa*.

Women of Gujarāta have made *rāsa* under the name of garabō a special feature of many festive occasions particularly during the first ten days of the month of Āśvin sacred to the goddess Ambā. On such occasions, the women of different localities gather together and dance in a circle around a burning lamp placed in the centre on an earthen jar or garabō singing love lyrics set to popular tunes and as they do so they keep time by clap of hands or with their feet. This is pre-eminently a Gujarātī institution. Śaṅgadhara (c. 1200), in *Samgītaratnākara*, gives a tradition that lāsya dance was taught to the women of Saurāshṭra by Bāpā's daughter, Ushā, who

learnt it from Pārṇvati, the spouse of god Śaṅkara. Hemacandra refers to rāsaka; and Laksamaṇagaṇi (1143) describes it thus :

Some ladies dance rāsa giving time-beats with hands high and low, some smile as their hands move in rhythm.<sup>1</sup>

*Saptakshetrurāsa*, an Old Gujarāṭi work (1271), refers to two kinds of rasas: Tāla rāsa in which the rhythmic beat was marked by clapping the hands, and Lakuta rāsa, in which small sticks held in the hands of each dancer were used for the purpose.<sup>2</sup> Both these forms are still in vogue, and as popular as they were then.

The rāsa dance naturally gave rise to poetic literature depicting Love's conquests in spring, or the loves of Kṛṣṇa and Rādhā. It was essentially popular in tone and expression; its great feature was its freedom from strict rules of prosody. Each poem had its own law; and all that was necessary was cadence, and the possibility of its being sung to a popular melody known as rāga, or deśī, local style.<sup>3</sup> Such a poem, which could be sung with a rāsa, came to be called a rāsa or a rāsaka, and later, garabī, from the dance, garabo.

The rāsa sung in the spring festival or fāga was itself called fāga. The fāgu poems describe the glories of the spring, the lovers and their dances, and give a glimpse of the free and joyous life of Gujarāṭa before the fourteenth century. The earliest available fāga in Old Gujarāṭi is *Sthūlabhadrafāga* (1324).

But the word rāsa changed its meaning about the end of the eleventh century; it came to be used for a long composition giving a sustained narrative in rhymed verse, partly in old Apabhraṃśa metres like duhā and cupāi and partly in deśī melodies. In 1118 Yaśodeva, in his *Navatatvabhāṣya*, refers to such a rāsa even in Apabhraṃśa. Hemacandra calls a similar composition

1. केवि उतालतालाउलं रासय कुणहिं करनिच्चिय अवरि वरहासय ।

2. तीछे तालारस पडइ बहु भाट पढता ।

अनइ लकुटारस जोईई खेला नाचता. ॥

3. Vide Appendix I.

a mahākāvya *Bharateśvarabāhubalī rāsa* by Śalīhhadra, the first available rāsa in Old Gujarātī is dated 1145. At first, perhaps, the popular caritas and dharmakathās were called rāsas; later, all poems in this form came to be known as rāsas irrespective of the subject which they treated and were sung by men and women on festive occasions. Jaina literature of this kind became stereotyped. New authors did nothing but turn the works of their predecessors in Samskr̥ta, Prākṛta, Apabhraṃśa and even Old Gujarātī into rāsas.

A love poem, set to popular tunes, was another poetic form. The earliest specimen of such a poem is *Nemināthacatushpadikā* (c. 1269). It is a love-lament of Rājala on her separation from Neminātha. She describes her feelings as they vary with each month of the year.

Rājala weeps, as she sees the lakes full of water in the month of Bhādrapada. "O source of all kindness! Why have you left me, lonely and helpless?"

Her friend replies, "Do not weep. He is heartless and will never be yours otherwise, having reared a tree, he would not set fire to it having carried you to the top of a mountain, he would not throw you down."

Rājala replies, "You speak truly. In these rains, the lakes burst their bounds, the sea tosses about, and the mountains are worn away but the dark-hearted beloved does not relent."<sup>1</sup>

In a similar vein the poem refers successively to the other months of the year. Later, similar poems were very popular under the name of *bāra māsī*, literature of the twelve months.

## V

The first notable author in Old Gujarātī appeared at the beginning of the fifteenth century. Somasundara (1374-1446) a sādhu of great literary attainments composed explanatory works in prose on religious and philosophic treatises. His *Rahgaṣṭāgara Nemīśāga* is a charming poem

1. भाद्रवि सरिया सर पिच्छेवि सक्खण रोमइ राजलवेवि ।  
हा एकलबी मह निरधार किम् ज्वेयिसि क्खणासार ॥  
मणइ सखी राजल मन रोइ नीदर नेमि न सप्पणु होइ ।  
सिंचिय सक्खर परि पलवति गिरिबर पुण कइ बेरा हुंति ॥  
सावठ सखि बरि गिरि मिचंति किमइ न निषइ सामलजंति ।  
षण बरिचंतइ सर फुडंति सायर पुण बणुओइ दुखंति ॥

Then, in spring full of the fragrance of the sweet Mādhavi creeper, is born Rati, the goddess of love. Trees take up weapons of flowers and start to fight the love lorn Madana enters the battlefield and blows his trumpet, the Malaya breeze Bees, his soldiers, bustle about, and cuckoos sound a clarion call. ..

All gardens begin to bear the weapons of the god who shoots flower-arrows Bees spread everywhere

When people, fascinated, see bees sitting on a Sevanti flower, they say that Rāhu has eclipsed the moon

Another short and interesting poem of the kind is *Vasantavilāsa*, The Joys of Spring, believed to have been composed in the beginning of the fifteenth century. The poem was found in an illuminated manuscript containing paintings in the style of Ajantā, which was favoured by the Gujarātī painters of the time<sup>1</sup> A love-lorn bride, oppressed by the fresh beauties of the spring, expresses her feelings thus :

Stop, friend cuckoo Why sing so much ? I am forlorn, my lord is far away, I cannot take delight in pleasure My garland is a burden on my breast. Friend, ornaments are like blazing fire to me. Perfume does not attract me, nor does the moon fascinate me Friend, my body is athrob with pain, fine raiment no longer charms me, my food is tasteless to-day, even sweet water tastes flat

Full moon, why do you give me pain ? Why ? Dark-spotted one, why kill a helpless woman ? Consider well if you kill me, it will be sinful

Bee, why not leave me alone ? My body is frail Moon ! Torturer ! We have no old scores to pay<sup>2</sup>

1 N C Mehta, *Studies in Indian Painting* Chapter II

2 रहि रहि तोरीजो, अलि कोइली स्यू बहु वांसि ।  
 नाहु अजी नवि आवइ, भावइ मू न विलास ॥  
 हार ते भार मू उर वरि, सइरि शङ्गार अङ्गार ।  
 चींत हरइ नवि चन्दन, चन्द नहि मनोहार ॥  
 सखि दीह दूख अनीठऊं, दीठऊ गमइ न चीर ।  
 भोजन आज ऊछीठऊं, मीठऊ सदइ न नीर ॥  
 सकल कला तू निशाकर, शा करं सइरि संताप ।  
 भवला म मारि कलङ्की, शङ्की हुचइ पापु ॥  
 भमरला छाडि न पाखल, थ्यां अह्न सइर ।  
 चादुला सइर संतापण, आपण ता नहि वइर ॥

*Fāgu*, composed by Natarshi (c. 1439), expressing the joys of spring, is an excellent specimen of fāga literature.

The month of Fāga has begun. Spring has come the good people are full of joy Malaya breezes blow Kāma has been wielding his weapons.

Rāsa

The sylvan goddess came and besought the Lord. The ten quarters have assumed new forms Kāmadeva is coming to embrace you, hr̥ṣṇa, Lord Mūrāri pray come."

Having heard this, the Lord was pleased and looked at his friends and with his friends, the Yādava went to the forest.

Maidens, bowed with the weight of their breasts, move like elephants excited with passion their anklets tinkle and the broad head-ornaments shine.

Their braided hair look as if a cobra had nestled there vying with the colour of their lips, corals acknowledge defeat.

Āndola

Gopis begin to dance hand-drums are played upon bending their beautiful bodies, they dance to the accompaniment of rhythmic movements. Sārṅgadharma, the best of his family plays the flute.

They sing new songs of spring to the melody of the śrīrāga; they keep time with their feet. Sārṅgadharma plays the flute.

In their hands, gopis hold lotus-stems they wave them over their heads to every tune, they keep time. And Sārṅgadharma plays the flute.

As the moon shines among the stars, so does Mukunda among gopis gods, men and Indra bow down to him in worship. Sārṅgadharma plays the flute.

Fāga

The best of cowherds, Mukunda, and the gopis wander about in the forest, playing and the forest, inspired by the breeze, bows low to Mūrāri.<sup>1</sup>

1.

फागु

आविय मास वसंतक, संत करइ उत्साह ।

मलयानिल महि वायव, आवस काम गिराह ॥

रासक

वणवरी आविय प्रभु वीनधर, नवि वसइ दिसारी रे ।

माधव माधव भेटणे आवइ, आवित देव मुरारि रे ॥

वात सुखी प्रभु मणि अति हरखिय, निरखिय गृहपरिवार रे ।

निज परिवारि ई जादव पुहुट, वहु दु बनइ मसारि रे ॥

पण भरि नमती तरुणी करुणी, बरुणी बरण संचारि रे ।

आखइ चमकत क्षमकत नेतर, केतर कटक विशाल रे ॥

The literature of the deśabhāṣhā possessed an artistic beauty of its own, though it was largely influenced by works like *Gītagovinda*, or, as is more likely, by older songs.

## VI

The Jaina sādhus popularised their teachings by means of prose kathās, some of which have been preserved. The prose which they used was highly developed, racy and expressive. It possessed a rhythmic charm peculiar to itself, and, often, was embellished with literary graces borrowed from Samskrta works like *Kādambarī*. The style of Taruṇa-prabha, (1355), the first author of merit in prose we know of, is remarkable for vigour, grace and felicity of expression. His *Paṇḍitāmanabālāvabodha*, intended to illustrate the ethical doctrines of the Jainas, is well told.

Somasundara's *Upadeśamālā* and *Yogaśāstra* contain numerous tales in prose, which, though less rhetorical than Tarunaprabha's, show ease and rhythm. The stories written for the young, the ignorant and the credulous are simple, full of miracles, and inspired by a hatred of the Brāhmana, the sadhu's age-long and successful rival in religion, letters and politics.

A cunning Brāhmana, of Ujjayinī by name Aghoraśiva, went to the land of tanners. He met thieves. He said to them, "I am assuming the garb of a muni to pass myself off as an ascetic, praise me that the people may be

वेणिय वयणि मिषतरि, भितरि रहिउ सिरि नाग ।

अधररग परवालिय, आलिय नावई भाग ॥

आदोल

नाचई गोपिय वृद, वाइ मधुर मृदंग ।

मोडइ अग सुरग, सारगधर वाइत महुयारि ऐ, कुलवण महुयार ए ॥

कर लिइ पकज नाल, सिरि वरि फेरइ वाल ।

छंदिहि वाजइ ताल, सारगधर ०

तारा माहि जिम चद, गोपिय माह मुकुंद ।

पणमइ सुरनर इद, सारगधर ०

फागु

गोपिय गोपति क्रीडत, हीडत वनह मझारि ।

माफ्त प्रेरित वन भर नमई मुरारि ॥

deceived." The thieves consented. Thereafter the Brāhmana, assuming an ascetic's garb, went and lived in a forest between three villages. The thieves began to praise him to the people: they said that he had been fasting for a month and induced the people to worship him.

The people invited him to meals. Believing him to be an ascetic, they told him of their wealth and consulted him about their future gains and other affairs. Having come to know of the wealth of the people, he joined the other thieves and broke open their houses at night.

Once, one of the thieves was caught. On being beaten, he disclosed the names of the other thieves. The people captured all of them and punished them. As the Brāhmana had been in the garb of an ascetic, they gouged out his eyes and drove him away. Afflicted by pain and and censured by people, he felt contrition for his acts. He died and went to hell. Thus he who deceives others, lives to be sorry for his acts.<sup>1</sup>

But a much more artistic piece of prose dharmakathā is *Prthivīcandracaritra* by Māṇikyacandra (1422). The story is exceedingly well told. Apart from the conventional lists of weapons, sciences, etc. It contains some excellent description, revealing a rare sense of proportion. The language is more elaborate than Tarunaprabhāṣa or Soma-sundaraṣa, and more musical. The sentences are constructed with a sure eye to rhetoric and balance, and at places attain poetic cadence. Very often the sentences are broken up into clauses, the last words of which rhyme.

In Chapter I the rivers, the mountains and the countries of the world and the city of Paithapa in Mahārāshtra, its

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1. उज्जयिनी नगरीई अपोरशिब इसि नामि घूर्त ब्राह्मण चर्मकार देशि गिणो । चोररहई मिच्छई । इसिउं कहई-ई मुनिवेष छेई तपस्वी पारं छउं । तुहम्यो मुज्जहई वपामियो जिम मुखिं छोक बचाई । चोरे मानिउं । पछई ते ब्राह्मण परिप्राजकतु घेप करी त्रिहुं गाम विचानई वनमाहिं यई रहिओ । चोर छोक देपता बचाणई सेहमाई । ए मासोपवास कई तापस—इम कही सेहनई पूजा करवाई । छोक सेहनई धरि सेडी जिमावई । महा तापस भणी मानता आपणा परनी सक्सीनू स्वरूप तेहनई कहई अनई आगामीया छमादिऊनउं स्वरूप पूछई । पछई ते छोकनी सक्सी हेरीनई रातिनई समई बीजां चोर सायिं छोकनां पर मुंसई । एकवार तेह माहिं छओ एक चोर साहिओ । तीणई मारीतई बीजाई चोर सवसमई कहिया । छोके सव छाई घरीया मारिया । परिप्राजक भणी आपि काडी मूँकिओ । पछई ते घेदनाऊनउं हुंसओ छोके निदीतु पक्षात्ताप कई । मरी मरगि गिओ । इम अनेउं क भिको बचाई ते इम शोचई—पक्षात्ताप कई ॥



markets and its jewels are described in detail. Prthvicandra, the king, sees a dream.

What kind of dream? The king saw a damsel who had the golden hue of royalty, tempting even to gods; she had jingling anklets, shining earrings, a garland in her hand, a broad forehead like the crescent moon <sup>1</sup>

As she throws a garland on his neck, the king wakes up. Next day he holds his court, and the author enumerates his officers and describes his court. A messenger from Ayodhyā arrives, who describes the country of Kōśala, its capital, its king Somadeva, his queen, and their accomplished daughter, Ratnamañjarī, versed in seventy-two arts.

Chapter II begins with the description of the monsoon.

The monsoon, enemy of travellers, then began to blow, famine disappeared. In the rains, lively thunder issued from the clouds, and the famine-stricken became fearless as if the drums of victory had announced a generous king. In all quarters, lightning flashed, travellers ran home. The sky became fearful, the sun and the moon developed a nimbus. The nights were dark, the insects sang. The storm from the north spread; the heavens were overcast. The quarters of the sky were dark, peacocks danced. Rain poured in torrents, waters flowed noisily, creepers covered the hedges. Carts, ploughing through the mud, got stuck, people turned their thoughts to God. Rivers were flooded, overflowing their banks. Saplings sprouted, foliage danced. Farmers rejoiced, religious teachers read the scriptures, streams ran down mountains, and lakes, filled to the brim, overflowed <sup>2</sup>

King Somadeva goes to see a lake. The Brāhmaṇas are invited, and the Purāṇas and the Smṛtis, which are enumerated, are recited. Ratnamañjarī comes to the lake. A

1 किसिउ ते स्वप्न ? इसिउ-जाणइ नरेश्वर सुवर्णवर्णकांति, देवरहइ मन भ्राति, पलकते नेउरि, झलकते कुडलि, हाथि वरमाल, अर्द्धचंद्रसमभाल, रुपि विंगाल, इसी बालदेवी देषइ भूपाल ।

2 विस्तरिउ वर्षाकाल, जे पथीतणउ काल, नाठउ दुकाल । जीणिइ वर्षाकालि मधुरध्वनि मेह गाजइ, दुर्भिक्षतणा भय भाजइ, जाणे सुभिक्षभूपति आवतां जयडक्का वाजइ । चिहु दिसि वीज झलहलइ, पथी घरभणी पुलइ । विपरीत आकाश, चंद्रसूर्य परियास । राति अंधारी, लवइ तिमिरी । उत्तरनउ ऊनयण, छायउ गयण । दिसि घोर, नाचइ मोर । सधर, वरसइ धाराधर । पाणीतणा प्रवाह पलहलइ, बाडि ऊपरि वेला वलइ । चीषलि चालतां शकट स्खलइ, लोकतणा मन धर्मऊपरि वलइ । नदी महापूरि आवइ, पृथ्वीपीठ झावइ । नवा किसलय गहगहइ, बल्लीवितान लहलहइ । कुटुंबीलोक माचइ, महात्मा बड्ठां पुस्तक वाचइ । पर्वततउ नीझरण विछूटइ, भरिया सरोवर फूटइ । इसिइ वर्षाकालि राजा सोमदेवतणऊ कराविउ सरोवर भराणु, समुद्रसमाणउं ।

swan lovely like a heap of kuṇḍa flowers, flies from the lake and alights on the king's hand. The princess, moved by curiosity, takes it in her hands. The swan suddenly flies away with her. The king's efforts to recover the princess meet with no success. Then comes spring, and the king again goes to the lake. He is presented with a lotus from which Ratnamañjarī emerges. The restoration is duly celebrated, and the joy of the people is fully described. The king then decides to hold a svayamvara for his daughter and invites all eligible suitors and the messenger has come to Prthvīcandra with the invitation.

Prthvīcandra starts for the svayamvara with his troops, chariots and horses, traverses a forest and halts before a city. Suddenly, a man runs up to him and falls at his feet. The warders of the city, in pursuit of the man, ask the king to give him up as he is a thief. Prthvīcandra declines to surrender him and thereupon, Samaraketu, the king of the city, marshals his army for battle. The two armies meet, and Prthvīcandra, thanks to divine aid, is victorious. Samaraketu lies at his feet, a chained slave.

In Chapter III the fugitive who was pursued as a thief tells his story.

In Aṅgadeśa is situated the city of Śrīpura, where lived a merchant, Lakṣmīdhara, full of wealth. I, Śrīpati, am his son, but my luck was bad. Our wealth was ten crores, but it disappeared with my father. Father died and after his death, what was in the ship sank in the sea. Some wealth was misappropriated by the servants, what was in the shop was stolen by thieves. Whatever was in different places was lost. Some was taken away by the king. All wealth was gone, one lac alone remained.

Then I left all other work, and began to load a ship. On an auspicious day the ship was loaded. Three hundred and sixty kinds of spices were in it, seven kinds of sweets were on board, seven kinds of pickles were stored, the casks were filled. The God of the sea and the crew were worshipped. The drums were beaten and trumpets blown. Fisherwomen began to dance; the mast was erected, the anchor was weighed, the sails were spread, the sailor in charge began to throw out water collected in the boat, the helmsman sat holding the sheet, the captain sat in the bow. Oars were plied. The helmsman began to steer, the pilot, to look after the ship. The gods were happy, the sea echoed back the music.

We went further, cold winds blew and the sky was overcast with clouds. Furious gales blew, the sea became stormy. The waves rose sky high, the frightened people became sea-sick. The waves rose higher and the cargo was lost. Some one said, "Oh! Luck!" others began to pray to the

gods The ship dashed against a rock and was wrecked. Śrīpati found a plank. Clinging to it, he came to the shore after three days<sup>1</sup>

Śrīpati then meets an ascetic who demands his head. Frightened, he runs away, comes to the city, and is pursued by the city guards.

He now wants to give up the world, tired of its injustice. Samaraketu, after listening to his experiences, catches the infection and wants to give up his throne. Prthvicandra asks him to accept the worship of Jīna. In the meantime, a sādhu comes along and Samaraketu accepts the Jaina faith.

Prthvicandra proceeds to Ayodhyā. He is received by Somadeva and, when he attends the svayamvara, outshines all the kings present. Ratnamahārī comes dressed for the occasion, and the suitors are introduced to her. Ultimately, she accepts Prthvicandra as her husband.

In Chapter IV King Dhūmaketu, angry at being passed over by Ratnamahārī, raises an army of demons. Confusion follows, darkness spreads everywhere, and in the morning, the princess is found to have disappeared. Every one is anxious until the earth opens, and a divine woman

1 અગદેશ શ્રીપુરિનગર, તિહાં શ્રેષ્ઠિ લક્ષ્મીધર, શ્રીલક્ષ્મીઠ સધર । તેહતણુ પુત્ર હુ શ્રીપતિ, પણિ વિપમ દેવગતિ । દસકોઢિ દ્રવ્ય હૂતી, પણિ વાપુજીસાથિ પહુતી । પિતા પરોક્ષ હૂઆ પૂઠિં જ વાહનમાહિ ધાતિહ, તેં સમુદ્ર સાતિહ । કઈ વાણત્રે ગ્રસિહ, હાટ ચોરે મુસિહ । થલવટનહ થલવટહ રહિહ, કાંઈ ઠાકુર ગ્રહિહ । ઘર વલિહ, સમગ્ર મંડાળ ટલિહ । સમગ્ર દ્રવ્ય નિસ્તરિહ, એકલક્ષ દ્રવ્ય જગરિહ । પહ્લહ અવર કાજકામ છાંડિહ । પ્રવહણ પૂરિવા માહિહ । મલહ દિવસિ પ્રવહણ પૂરિહ । ત્રિનિ સહ સાઠિ ક્રિયાણાં ચઢાવ્યા, સપ્તવિધ પકવાન ચઢાવ્યાં, સપ્તવિધ કરવા લિયા, પોતા સપાળી ભરિયા, દેવસમુદ્ર વાયસ પૂજાવ્યા । ધામિલ માદલ વાજિવા લાગા, વાવરિ કોલણિ નાચેવા લાગી, ગલેલા હેલાહેલ કરવા લાગા । કૂડપમહ ઝમહ કીધહ, નાગર ઝપાહિહ, સિંહ તાહિહ, ધામતીહ ધામત ઝલીચહવા લાગુ, વાઝરીઝ તલિ પહ્લહ, નીજામહ નાલિ વહ્લહ । આઝલાં પહ્લહ, સૂકાળી સૂકાળ ચાલવહ, માલિમ વાહન જાલવહ, સુરવર રહલહ્યા, વાદિત્રનાદિ સમુદ્ર ગાજી રહ્યા । હિવ આગલિ જાતાં હૂંતા ચિલીવાય વાયાં, આકાશિ હૂઈ મેઘછાયા । ઝહિહ પવન પ્રવલ, સમુદ્ર હૂહ ઝચ્છૂલ । કલ્લોલ આકાશિ ઝપહ્લહ, વીહતા લોકરહ્લહ ડીવા ચહ્લહ । વેલા લામી, વસ્તુ વામી । એક, હા દૈવ ! કરહ, એક દેવધ્યાન ધરહ । વાહન પર્વતિ આફલી ભાગહ, શ્રીપતિહ હાથિ પાટીહ લાગહ । તેહનહ આધારિ તરતહ તરતહ, ત્રિહુ દિવસિ પારિ આવિહ ।

seated on a throne brings back Ratnamañjari. Pṛthvīcandra then marries the princess, and rejoicings follow.

Pṛthvīcandra and Somadeva soon thereafter listen to a recital of the life of Dharmnātha Tīrthañkara, from which they receive religious inspiration. Pṛthvīcandra and Ratnamañjari return to Paṭhapa, where, in course of time, a son is born to them. The king then takes Jaina vows.

## VII

In spite of the loss of royal patronage, the sādhus continued to pursue their literary activities in Samskṛta which, however, left the classic groove and ran in popular channels. Following the footsteps of Hemacandra and Somaprabha they created a new mythology for their faith out of the legends of Kumārapāla and Hemacandra many of which had already attained absurd proportions. The works belonging to this period which have been the main source for later literature of its kind are (1) *Prabhāvākacaritra* by Prahācandra and Pradyumna (1278) (2) *Prabandhacintāmaṇi* by Merutuṅga (1303-1306) and (3) *Calurvaṃśatuprabandha* by Rājasēkhara (1348-49). The first is a collection of twenty-two legendary lives of Jaina teachers and includes one of Hemacandra. The second contains a series of episodes concerning among others Vikrama Śalivāhana, Vanarāja, Muñja of Dhāra Bhoja of Ujjayinī, Bhīma, Siddharāja Kumārapāla and Hemacandra. The third is on the same lines as the second.

*Prabandhacintāmaṇi* is by far the best of the three in style and treatment, as also in wealth of historical material. Though mainly in Samskṛta prose it contains interesting quotations from Apabhraṃśa literature. The language is at places full of inaccuracies and *deśī* words and the work, as a whole, is not of a high literary order. The anecdotes are full of anachronisms, omissions and bias, making them unreliable as historical documents. But the author never pretended to write any history.

The old stories do not delight persons of understanding as they have heard them very often. Hence, I am compiling this *Prabandhacintāmaṇi* which contains detailed information about the good men who lived nearer our times. All *prabandhas*, as the learned recite them according to their understanding, become different in character. Clever people, therefore, should not criticise this work, as it is based on good tradition.

As centuries passed, the historical prabandhas ceased to have any element of history in them and deteriorated even from the literary point of view. The only other important work of this kind in Samskr̥ta, produced during this age, is *Kumārāpālacarita* by Jayasinha (1360). *Kumārāpālābandha* by Jinamandana (1436) and *Vastupālacarita* by Jīna-haṇsa are similar works.

#### Note A Gujarātī

The word, Gujarāta, as applied to the land is very old. Al Beruni (970-1030), the Arab traveller, knew it as Guzrāta, Marco Polo (1254-1324) applied it to a territory which included modern Gujarāta, Ambadevasūrī,<sup>1</sup> author of *Samararūsa* (1315) and Rājāsēkharasūrī, (1348)<sup>2</sup> knew the province by that name, Padmanābha (1456) used the word Gujarāta, as also the adjective Gujarātī.<sup>3</sup>

Its desabhāshā was referred to by Bhālana (c. 1426-1500) as Apabhraṇśa or Gurjarbhāshā<sup>4</sup>, by Markandeya in his *Prākṛtasariśa* (c. 1450) as Gaurjarī Apabhraṇśa<sup>5</sup>, By Padmanābha (1456) as Prākṛta<sup>6</sup>, by Narasinha Mehtā (1450 or 1550?) as Apabhraṇśa girā<sup>7</sup>, by Akho (1650) as Prākṛta, or Bhāshā.<sup>8</sup> Premānanda (c. 1640-1750) was perhaps the first to call it Gujarātī<sup>9</sup>, and, for the first time, it was so styled by foreign visitors about the same time (1731).<sup>10</sup> These names were used generally to distinguish it from Samskr̥ta, the language of culture.

With a view, however, to find a place for it in a scheme of Indian languages, modern scholars have tried to invent new names for it. Dr. Tessori calls it Old Western Rājasthānī from the area in which it was spoken, Narsinhrao Divatia calls it Gaurjarī Apabhraṇśa<sup>11</sup>, D. B. Keshavlal Dhruva,

1. आविड गुजरात.

2. गूजरातेति ख्यातदेश ।

3. गूजरातिनु भोजनकरं, गूजराति ते कहीइ किसी.

4. गुजर भाषाए नळराजाना गुण मनोहर गाउं ; कथा मात्र ए नइपधरानीं अपभ्रस ए दाखी.

5. संस्कृताढ्याच गौर्जरी ।

6. प्राकृतबध कवित मति करी

7. अपभ्रष्ट गिराविशे काव्य केवु दीसे.

8. भाषाने शुं वळगे भूर ; काइ प्राकृतमांथी नाशी गयुं.

9. बांधु नागदमण गुजराती भाषा.

10. La Croze, LS I, IX Pt II, 333

11. 1914 I. A.

Middle Gujarati, Apabhraṃśa being named Early Gujarātī.<sup>1</sup> Grierson calls it Gujarātī.

Why is not the word, Gujarātī, used by Premānanda himself, correct and appropriate?

#### Note B. Evolution of Old Gujarātī.

Generally speaking, in the synthetic stage of a language the particles added to a noun to form case-endings are not separable, but are incorporated in the word itself, with the result that the terminal syllable is varied as in Samāyā. In the analytic stage, the word stands without any termination and an auxiliary word is tacked on to express the relations denoted by the termination.

The changes described in the text are illustrated with special reference to the works mentioned on pages 85 and 86.

L. The nominative case termination in Skt. is the visarga, e.g., *चंद्रः*. In Apa. it is *उ*, e.g., *मोक्ष मण*; the same, in Old Guj. No. 1 (1185) it is optionally dropped in No. 2 (1210) e.g., *सीस मण*. The option is continued till it is dropped in No. 8 (1394) e.g., *चंद्र मण*.

The objective case termination in Skt. is *म्* e.g., *चंद्रम्*; it is *उ* in Apa. and in No. 1 (1185) it is optional in No. 2 (1210) e.g., *चरित पद*. The option is also found in No. 8 (1394) e.g., *बीब ससार तर* and *किसर तर* *संसार*.

The instrumental case termination survived even in Old Guj. e.g., *बर्मि* *तर* in No. 8 (1394) in Mod. Guj. an optional form is used with a proposition, e.g., *बर्मपी* or *बर्म तरहे*.

The dative case termination in Pkt. was *हि* e.g., *कर्महि* in Apa. *हु* in Old Guj. It is optional with *रुगि कारणी* in No. 7 (1355) *नर कारणी* is continued in No. 8 (1394) Thereafter the case termination is no longer used. The preposition *ने*, which is used, is derived from Pkt. thus *रुगि-कर्म-नर-ने* and is, perhaps, similar to Marāṭhī *ला* and Nepālī *ले*. According to Narsinhrao, it is derived from Skt. *तन-तन-नु-ने*.

The ablative termination in Skt. is formed by *अत्* e.g., *रमात्*; by *होत्* in Apa. by *हु* in No. 2 (1210) by *इत्* *उत्* in No. 7 (1355) by *वेहत्* *हत्* or the preposition *वत्*, *वक* in No. 8 (1394) *बी-वक* are derived from Skt. *रिबत्* and *स्वदित* and their use marks the analytic stage of the language. Bhāṭana (1450) uses *बी-वकी* some others, *स्वकी*. The optional use of *हु* is continued till the end of the XVII century in Jaina works.

The genitive case termination in Skt. is *स्य*; in Apa. it is *हो* e.g., *कर्महो*; is *ह* in No. 2 (1210) e.g., *बीबविर्गिदर सीबि*. But the preposition *तण* *जहन* and *नर* from Skt. *तन* is also used in Apa. It is used in Old Guj. in No. 1

1. He dates the beginning of Gujarātī from 1494 (1550 A. V.) Early Gujarātī 1494-1594 Middle Gujarātī 1594-1694 Modern Gujarātī thereafter *Gujarātī Language and Literature*, Vol. II, p. 9, 129

2. *Presidential Address*, Sahitya Parishad Report, Vol. II.

(1145), e. g., भरत नरिंदह तणउचरितो, and in No 2 (1202); and displaces the termination in No. 5 (1274). It becomes ण्णउ, तणउ, in No 8 (1394), e. g., चैत्रतणउ; and तणो and ना in *Kālmāṇadaprabandha* (1456). Both these latter forms have come down to Mod Guj. Another preposition used for the purpose is derived from Skt कृत. It becomes कर in Ap., ण्णरह in No 8 (1394), survives as केरो in Bhālana (c 1450) and as केरो in Māravadi, and is still used in poetry and in some adjectives in Mod Guj e. g., सोनेरी, रुपेरी. It is found in Bengali अमार.

II No 6 (1280) shows that the change referred to in para II p 86 had come to stay e. g., गाजर for गजर Ap and गर्जनि Skt वाप for वप्प Ap

III. No 6 (1280) has वज्ज for उवज्ज Ap, and उपविशति Skt. The same work uses अच्छर as in Apa for अस्ति Skt, but it becomes छ in No 7 (1355).

IV. वयण Ap is replaced by वदन Skt, similarly, मयण by मदन, मणोरह by मनोरथ.

V. Bhālana (c 1450) and Padmanābha in (c. 1456) first use छ as auxiliary

VI. (a) About 1650 the final अर or इ became ए, the final अउ or उ became ओ. छइ became छे, घोउ Old Guj became घोओ.

(b) The penultimate इ or उ became अ, कट्टिन turned to कट्टण, लुणइ to लण. This change was effected about 1700.

(c) About 1700, स when preceding इ, ए, य became श e. g., वेसनि-वेशीने, and ल became ल e. g., मल्लु-मल्लु. In South Gujarāta the change has not been effectively introduced even now.

(d) The passive इयइ became आय e. g., करीयर, Old Guj, was replaced by कराय.

(e) Between 1450 and 1650 various other changes came into existence by which

(i) The syntactical concord was changed to fit into a later idiom, e. g. the concord in the passive voice of verbs in the past tense as in Skt. was used by Bhālana and Premānanda, but, later, this is altered and the object is put in as in dative with ने दिहु नहीं तेणि व्याधि हुं (Bhālana) would be now ते व्याधि मने दिहो नहीं कहें हुपदी हु भले टाळी (Premānanda) would be कहे हुपदी मने भले टाळी;

(ii) An idea conveyed by an earlier grammatical form was altered in its later form, e. g., the sense of the passive future third person singular form is altered to the active future first person singular कथयिष्यति Skt. कहिशइ Old Guj (It will be told) is changed to कहिश (I will tell)

For a detailed philological discussion *vide* the Wilson Philological Lectures by Narsinhrao Divatia, entitled *Gujarati Language and Literature*, Vol. II.

## CHAPTER II.

### PADMANĀBHA AND THE HEROIC POETRY IN OLD GUJARĀTĪ.

Heroic poetry—*Raṇamallachanda* (c. 1400)—*Padmanābha* (1456)—*Kāṇhaśāleprabandha*—its value.

As it appears from the verses already quoted from Hemacandra's works, Gujarāta had heroic poetry in Apabhraṃśa reflecting its martial spirit in the days of the Calukyas and Vāgbelās. A similar literature in Old Gujarātī has all but disappeared—only two poems give an idea of its nature. They provide a brilliant picture of the epic heroism displayed by Gujarāta when it grimly contested every inch of ground with the invader

#### I

The first poem, *Raṇamallachanda*, is a short ballad, composed about 1400 by Śrīdhara celebrating the heroic deeds of Raṇamalla of Idara. It consists of seventy stanzas in metres like *cupāi* and *duhā*, and is the earliest work of a kind which has been a favourite of the bards. This literature, principally panegyrical is composed in metres which lend themselves to recitation with considerable dramatic force. The language is very often archaic and strongly alliterative. Sometimes words are altered out of recognition in the interest of sound effects, and assonances and other verbal tricks abound.

Raṇamalla of Idara of the Kamadhaja or Rāṭhoda family was a great warrior. About 1397 he harassed Zafar Khan, the viceroy of Pātana, and spread terror among the Mussalman chiefs.

As the army of the Sultan bristled with valour Raṇamalla's whiskers flew about with wrath.<sup>1</sup>

The Sultan calls upon him to submit. Raṇamalla roars

If my lotus-like head bows before the Mlechhas' feet, the sun will not rise in the sky. So long as the sun moves in the sky Kamadhaja will not

---

1- सिरि फुरमाण बरबि मुरतानी बरबन हाठमाल खीबानी,



bow to a block of stone. Even if the flame of the submarine fire is extinguished, I will not yield an inch of land to the Mlechha.<sup>1</sup>

A battle ensues between the two armies, and is described in jingling rhymes. The Mussalmans are routed, and in token of submission the not unusual humiliation of being made to eat grass is forced on them. Raṇamalla begins to think of world-wide conquest, and he says, "I will bring under my control everything on which the sun shines."<sup>2</sup>

## II

*Kāṇhaḍadeprabandha* (c. 1456) follows a greater literary tradition. It deals with the struggle which Gujarāta made for self-preservation after 1297, and breathes the grim and heroic attitude of mind which prevailed among her people during the fourteenth century. The author, Padmanābha of Visalanagara, was the poet-laureate of Akherāja, the Cahamāna or Cohāṇa king of Jhālora and a descendant of the hero of the poem. A few manuscripts of the work, luckily mistaken for those of a religious work, were preserved by the Jaina temples. Its language is Old Gujarātī, then spoken all over Western Rājasthāna including Gujarāta. The style, though not as elegant as Bhālaṇā's, maintains a high level of expressiveness. The language is neither trite nor ornate, the interest is well sustained throughout. The author, however, could not resist the temptation of recording in the conventional manner the names of Rajput and Mussalman warriors, and of introducing didactic verses and tedious narrative of past lives. In some places, the chronological order has not been preserved, and the same descriptions appear more than once. As a narrative, it is much better than many other rāsas, and it has the merit of being without religious bias.

## III

The poem opens with a prayer, and proceeds to mention Māravāda, 'the land of nine forts', and the Sonagirā Cohāṇas

1. मुझ सिरकमल मेच्छपय लग्गइ, तु गयणङ्गमणि भाण व उग्गइ.  
जा अम्बरपुडतलि तरणि रमइ, तां कमधजकन्ध न धगड नमइ.  
वरि वडवानल तण झाल शमइ; पुण मेच्छ न आपू चास किमइ.
2. ईडरवइ रा रणमल्ल कहि, 'इक्कच्छत्त रवितलि करुं.'

as noble looking as royal swans' Karpadeva Ghelo ruled in Gujarāta. Being enamoured of Keśava's wife, he killed the husband and appropriated the wife. The minister Mādhava, Keśava's brother, moved by wrath, said "I shall not taste any food in Gujarāta till I bring the Turks here."<sup>1</sup> On this, the poet feelingly laments

To the place where he worshipped his God and sang His praises where he performed sacrifices and gave gifts to Brāhmanas where he worshipped the sacred Tulsi plant and Pipala tree, heard recited the Vedas and the Purānas where all go for pilgrimage where all sing the Smritis and the Purānas, there, Mādhava brought the Mlechhas.<sup>2</sup>

Ready to betray his country for a private wrong, Madhava goes to Delhi. He approaches Sultan Allā ud-din with presents and offers to subdue Gujarāta if an army is given to him. The sultan consents, and sends a message to Kānhadade, the Cōhāna king of Jhālora, to let the imperial army pass through his territory on its way to Gujarāta. Proudly Kānhadade replies

I owe no such duty. They will plunder the villages, take my men prisoners, tear off women's ears. I do not make way for those who oppress the Brāhmanas and the cow.<sup>3</sup>

But Allā ud-din determined to conquer Gujarāta secures a passage through Mevāda. Battada of Modasa vainly bars the way of the onrushing hosts.

Pillaging, burning, destroying, the Sultan's army marches towards Patana. The Mussalmans, with Mādhava at their head invest the city. The ex minister traitor to the last, advises Karna to escape with his life. The king takes the advice, the queen flees on foot and the capital falls into the hands of Alafkhan, the general of Allā ud-din. 'And

1 गुजरातिनू मोहन करूँ, जु सरकाणू आपूँ करहुँ.

2 जिहां पूबीइ खलिप्राम, जिहां जपीइ हरिनु नाम,  
जिनि देसि कीजइ जाग, जिहां विप्रनइ बीगइ त्याग,  
जिहां सुखसी पीपल पूबीइ, वेद पुराण धर्म बूझीइ,  
जिनि देसि सहुँ तीरय जाइ, स्मृति पुराण भावीइ गाइ  
माधवि म्लेच्छ आगिमा तहि

3. ए तां नहीं बझाव धर्म,  
माजीइ गाम झासीइ बान, जबला सणा श्रीबीइ कान,  
जिहां पीबीइ विप्र नइ गाइ, तिहां बाद नदि आपइ राइ

from what once were temples was sounded the muezzin's call to prayers.'

The army then started on a further campaign of conquest and destruction to the south. It carried carnage right up to Surat, Rander, and the sea, returned to Saurāshtra, destroyed many of its towns, and proceeded to Prabhāsa. The Rajputs mobilised their strength to protect the shrine of Somanātha, and valiantly fought the enemy. But the fortress fell, and in front of the temple which they had vainly sought to protect, the heroic warriors, after ceremonial bathing and anointment, fell fighting, 'surrendered themselves to Somanātha'. Mādhava, the cause of all this evil, was also killed.

The temple had fallen into the hands of the enemy. Alafkhan broke open the shrine, shattered the idol to pieces, and carried away the fragments in a cart to Delhi. "We shall make chunam out of it", he said. The poet then piteously asks Śiva.

O Rudra ! By your wrath you burnt the demons. You spread virtue in the world, You removed the terror which oppressed the gods, You put to flight the powerful demon, Tripura, even as the wind blows away chaff. Padmanābha asks you O Rudra ! Where is now your mighty trident? <sup>1</sup>

The conquering army, the poet proceeds, burnt villages, devastated the land, plundered people's wealth; took Brāhmanas, children and women of all castes captive, and flogged them with thongs of raw hide; carried a moving prison with it, and converted the prisoners into obsequious Turks. Alafkhan then turned his attention to Kānhadade, who had declined to give a passage to his army.

Pārvatī and Gangā, God Somanātha's spouses, urge Kānhadade in a dream to save the god from the hands of the Mlechha. When Alafkhan sends a message to Kānhadade, he gets a fitting reply. "A hero never praises himself. He who performs heroic deeds alone wins fame." Alafkhan thereupon continues his march and encamps at Sirāṇā.

1 आगइ रुद्र ! घणइ कोपानलि दैत्य सवे तिइं बाला ;  
तिइं प्रथवी माहि पुण्य वरतावीऊ, देवलोकि भय टाल्या.  
तिं बलकाक त्रिपुर विष्वसिउ पवनवेगि जिम तूल;  
पद्मनाभ पूछइ सोमईया ! केथऊ कलं त्रिसूल ?

Ministers of the Cohāṇa king call on the Khan, who shows them his army and his prisoners. The ministers report the state of things to Kāṇhadade, who gets ready for battle. The goddess Āṣapura is worshipped necessary orders are given and the Rajput armies go forward to meet the foe.

In the battle that follows, the Turks are routed Alafkhan flees for life. The idol of Somanātha is recovered and nine lacs of prisoners are set free. The victory is then celebrated in Jhālora, and the conqueror returns home amidst the rejoicings of his people. The fragments of the idol are duly installed in five different towns where they are worshipped. (canto i)

The fleeing Turks came together in a forest some were without clothes some, worn out and hungry others, staggering and wounded whilst a few were being carried on stretchers. <sup>1</sup> ..

Alafkhan entered Delhi like a thief in the night. When the news of battle spread, consternation prevailed. The women of the Turks began to weep some tore their clothes to tatters many smashed the anklets on their feet. Some threw away their precious necklaces others ripped off their ornaments. Some rent their hair ..... One had lost her brother another a husband, a third her handsome sons..... The markets were closed. <sup>2</sup>

Allā-ud-dīn puts the blame on Alafkhan and is very wroth. He orders another attack on Jhālora. The army thereupon marches back and invests the guardian fort of Sāmāpā which is in the charge of Santalasīṇha Kāṇhadade's nephew. Kāṇhadade goes to his nephew's assistance, and the Mahomedan army is annihilated.

1. जे जे तुरक नासी कइल्यो, एक ठमि जइ रंगलि मिल्यो  
एक उधाठा वस्त्र बिहीन, मूई करी एक पाइ खीज  
एक घूमन्ता जाइ धाई, एक बोली कपड़या जाइ
2. अदखान अंधाह करी

नयर मोहि पहनु एकल.

मागा तणी वात हम छुणी, ठम ठम रोइ तुरकणी  
एक काबइ पदिरणि सूयणी, पाए नेटर मानइ बणी  
एक छत्रइ एकाठलि हार, एक कतारइ छवि सिपगार,  
तायइ धीणि, बिछोइ वोर, एक खस्यो दीछइ दंदोर  
एक तणा बंधन भरतार. एक तणा कठरा कस्यार

Allā-ud-din becomes furious. He sends for his generals and the viceroy of Pātana, collects his army, and himself takes the field. The progress of the army, more like a town in motion, is then described. The army lays siege to Sāmi-āna, but the fortress is impregnable, and it remains so even at the end of seven long years. The Rajputs, in the well-provisioned fort, continue to defy the enemy. Allā-ud-din then decides upon a sinister stratagem. Cows are killed, and their flesh, tied up in sacks, is thrown by catapults over the fortress walls into the lake within. The following morning, the Rajputs find their only source of water defiled by the flesh of the sacred cow, and decide upon jamahara, a rite commonly known as jauhara.

There was no hope of life. None would touch a drop of the water. The queen said, "We will now perform jamahara." And she addressed a message to the queen of Kānhadade. "Of what has overtaken us, you will come to know to-morrow. Remember us with affection. In this life, these are our last salutations." Having thus spoken, the queen put on all her ornaments. The retainers brought heaps of sandal wood. Strong and heroic, the queen entered the fire. All said "Rāma, Rāma", and the friends wept.<sup>1</sup>

The Pādshah comes to know of the queen's self-immolation, and offers to treat the beleaguered city with every consideration if Santala only submits. The heroic king replies, "I am ready to give up life, not my honour". The non-combatants in the fort are then asked to leave it, and all the warriors decide on an attack. They worship the Śaligrāma (Viṣṇu), and then pray to Rāma. They take their bath, dry their hair, put on Tulsi garlands round their necks. Animated with one desire, they rush on the

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- 1 जीवितव्यनी आशा टली, ए पाणी नहीं पीजइ पली.  
 राणी बोल इसिउ ऊचरिउ, 'इम जाणेजो जमहर करिउ.'  
 कान्हडदेनी घरणि हती, तेह भणी लखी वीनती.  
 इस्यू कहीऊ: 'अह्म वीतु जेउ, हवइ वीचिसि कालि तुह्म तेउ;  
 अह्मस्यूं प्रीति आणेज्यो घणी. आणी जमारइ मोकलामणी.'  
 इस्यू कही नवि लाइ वार, राणी सवि करिउ शिणगार.  
 चंदन काठ आणीउ घणु तिहा परिवार मिल्यु तेह तणु.  
 साहस प्रभावि एतली आहि, राणी पइठी पावक माहि  
 राम राम वाणी उच्चरइ. सजन लोकनि आंसू खिरइ.

Mussalmans. A great battle ensues, and the Hindus, fighting valiantly are killed to a man (Canto ii)

This unflinching and terrible self immolation in order to safeguard their honour was the marvellous feature of Hindu warfare during those dire times. There is not a fort in Rajputāna which cannot boast of the proud heroism of women who wooed fire to save their honour, and of men who marched to death to preserve their freedom.

## VI

Alla-ud-din captures Sāmāna and calls upon Kanhaḍade to surrender. But he is again met with a proud refusal. The Padshah continues his march and, on the way pillages and burns the venerable city of Bhīnnamāla even then a centre of learning. Some skirmishes follow with varying success. The Mussalman army camps near Jhālora. Alla-ud-din's daughter Piroja, who has fallen in love with Viramadeva, the son of Kanhaḍade, insists on an offer of marriage being sent to the latter. With lofty pride, the Rajput prince spurns the offer.

The Cōhāna's race is spotless, like the full moon. Descended as I am from the sun, shall I disgrace the founder of my race? Shall I become a convert? This has never happened before, and shall not happen now<sup>1</sup>

The insulted Padshah then proceeds to invest Jhālora. He finds it in a merry mood for, he hears bands playing within her walls and sees festive banners floating on her towers. The Rajputs, at intervals sally from the fort and harass the besiegers, and the Sultan has eventually to withdraw towards Delhi. Kanhaḍade, thirsting for fight, comes out of Jhālora, and his armies press the retreating Mussalman army hard.

The princess, having acquired occult knowledge, finds that Virama was her husband in previous lives. She tells her father of her relationship with Virama, and prophesies

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1. बहुभाषन् कुल निरुद्धक, जिसिर पूनम तणु मयंक  
सूर्य तणइ वंशि हु आब, वरा पुरुषनि आबइ लख  
हुं तौ नही बटाई आप

इसी बात मवि सुनी पूराणि

the death of her lover, of Kānhadade, of her father and of herself. This part is introduced evidently after the usual orthodox style of kathās from *Taravalola* downwards, but in the mouth of the daughter of Allā ul-dīn, it marks the realistic charm of the poem.

Anxious to see Viramadeva and to obtain the freedom of her sister and brother-in-law, then prisoners in Jhālora, the princess, goes to the city with a small retinue. She encamps on the bank of a lake, and is met by the chivalrous Kānhadade and his son Virama. The princess begs for love, but in vain.

Love has made me miserable. What can I, an unfortunate woman say, ?  
Love! I, a foreigner, beg of you, find out for yourself what you are to me.  
My day and nights seem endless, the pain of separation oppresses me,  
I cannot live without you, my love. A fish cannot live without water, no  
more can a woman without her lord!

Virama is unrelenting. The princess, anxious for peace, requests that the Mussalman army should not be attacked at night, and that her sister should be released. The chivalrous Rajputs readily grant these requests. Virama, in return, demands that the Sultan should not destroy temples, pillage the land, or trouble Brāhmanas and slaughter cows. On behalf of her father, she agrees to respect his wishes. At her desire, she is taken to see Jhālora and has a view of the impregnable citadel. Kānhadade releases the prisoners and returns the captured elephants. Loaded with presents, the princess returns to her father, and the Sultan withdraws to Delhi (canto iii).

## VII

The princess tells her father of the glories of Jhālora, its learned men, its warriors, its markets, its pleasures, its ramparts, and its prosperity. The Pādshah does not like the engagement into which his daughter has entered, but

- 1 कइ मइ मन्मथ दुहविऊ जी, कइहु निर्गुण नारि  
पीयु परदेसणी वीनवइ जी, आपि आप सभारि.  
दिवस दोहिला हू नीगमु जी, रयणि घणेरी थाइ.  
विरह वेदना माहरी जी, पीयु विण रहणू न जाइ.  
जु जलहीणी माछली जी, जीवइ नही जग माहि,  
कत विह्वणी कामिनि जी, तिम तिम खीणी थाइ.

agrees to wait for the period of eight years at the end of which, according to her prophesy Jhālora is to fall. Later, he gives orders to his army to proceed towards Jhālora. The princess sends her nurse with the army to bring Virama to her or, in the event of his death to bring her his head. The army is repulsed by the Jhālora forces led by Virama. But the Sultan is adamant. Jhālora must be captured at any cost.

For over twelve years the beleaguered city defies the Mussalmans. Its merchants feed the people, miracles save it from disasters. At last a palanquin bearer turns traitor and discloses a secret way leading to the fort. The bearer's wife, furious at her husband's treachery, kills him, and informs Kāṇhadade of the unexpected entry of the besieging army. Desperate combat ensues. Kāṇhadade's brother works wonders against heavy odds, but the outnumbered Rajputs are faced with the alternative of death or dishonour. Kāṇhadade sends for the priest and presents him with his own horse, begs him to flee from the fort. The Brāhmaṇa is not to be outdone, he accepts the king's horses as gifts but returns them to the royal stables. The king is surprised and asks the priest why he, a man of peace, does not leave the fort.

Who will carry your funeral bier, my king? If I live after you die, then, I live in dishonour. If Jhālora falls, I too will die.<sup>1</sup>

The solemn rite then begins. The queens prepare for the *janahara*; the priest gives his benedictions to Kāṇhadade; the subjects now bow before him, and decide to join him in the immolation. The king calls his son Virama and anoints him king. Virama bows to his mother who blesses him. The sandal and other sacred wood is brought. All the queens, having bathed, commend themselves to the Sun. They enter the fire precisely 1,984 of their sex follow; gods witness the sacrifice.

Kāṇhadade and his men, sword in hand, then rush on the besiegers. The Rajputs re-enact the *Ramayāṇa*. Hundreds fall fighting. The city falls into the hands of the enemy, and Kāṇhadade, at bay, withdraws to the citadel. His priest advises him to crown his heroism by falling in

1. व्यास मणह, 'कुण बीजउ रावा पालखी खाधि लेसह ?'

हु तब पठि हु जीवु हु अपकीरति वण पामु,

बाल्होरि मेसतह नाधि देह आपणु होमू'



battle and the Cohāṇa hero acts accordingly. Vīrama reigns for three days and a half. His queens also prepare for jamhara. Their companions looking on, the beautiful queens come to the balconies, and with restrained tears worship their beloved Jhālora fort. "And verily shall we share Vīrama's beautiful throne on the Sonagiri Mount," they said, and entered the fire.

To ensure death, Vīrama thrusts a dagger in his bowels, straps up the wound, rushes into the fight, and, dealing death all round him, is himself slain. The Mussalman general, who has not lost sight of the princess's wishes, tries to take him captive. But the hero, invincible in death as in life, escapes him.

The nurse brings Vīrama's head to Delhi on a bier, and placing it on a gold salver, brings it to the heart-broken princess. As she gazes at the face of her beloved, the head turns away from her. the invincible Cohāṇa hero even in death keeps his vow. Whereupon the princess laments thus :

My virtuous, handsome hero! Why are you so wroth? I am love-struck, my Sonagiri Cohāṇa. I am but your wife, with one life only separating us. Why do you forget our love? My heart is broken. Will you not hear me? You are gone to paradise, I will come with you <sup>1</sup>

Having worshipped her beloved's head, she jumps into the Jumnā to meet in the next world him whom she had missed this. (canto iv)

### VIII

Except where necessity for the conventional features of the rāsa takes him out of his normal vein, the author is realistic. He is perhaps the only one of the many writers of the period who has handled characters and events so well and truly. The narrative is, on the whole, well sus-

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<sup>1</sup> सगुण सल्लणा राउल ! माणि रुसणु किस्त्यु ?

हू तां प्रेमगहेलडी तु सोनगिरु चहूआणजी.

तुं तां प्राणद माहरु, हुं ता ताहरी घरि नारि जी;

जनम एक अंतरि गयुं सो नेहल्ल म वीसारी जी.

हईयल्लहू घणु गहवड्यु, तुं सुणि न अह्वारा नाथ जी !

तु अमरापुरि सांचरिउ, हुं मरणि न मेहळुं साथजी.

tained The Rajput and the Mussalman warriors are true to life, the former headstrong firm unflinching in matters where honour was concerned, neglectful of prudence fanatically heroic, the latter, deceitful determined, relentlessly cruel and determined on victory at any cost. Only Pirojā, the daughter of the Sultan is out of harmony with the setting The characters do not lack individuality, as do most of those found in the literature of the age. The irate Sultan is not badly done. Kānhadade, generous charitable, beloved of his people, superstitious, is well depicted In him is revealed the real Rajput. His son though he occupies little space, is also well drawn, and so is the old Brāhmaṇa priest. Mādhava, the direful spring of woes unnumbered is also well drawn. The poet portrays the actual situation in the India of the day Hindu princes, strong and heroic, one jealous of the other fighting in isolated splendour the Mussalmans, stern and relentless, advancing and campaigning as a collective body This prabandha is a rhapsody unique in Old or Modern Gujarātī, throbbing with great and sustained heroism an epic of a great age fast fading into oblivion a swan-song of the Gujarāta of Siddharāja.

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## CHAPTER III.

### A NEW GUJARĀTA AND THE PURĀNIC MOVEMENT

(1400 to 1600)

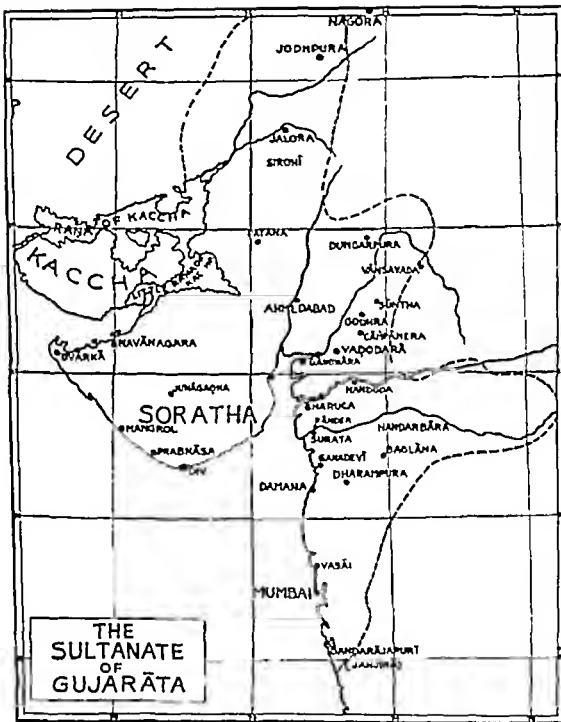
The Sultanate of Ahmedābād—Akbar—Marathā raids—The Purānic influence—The new spirit among Brāhmanas—Impetus to the *deśabhāshā*—Rāmānanda—The purānika—The Gāgariā bhata—The akhyāna literature—Bhālana (c 1426-1500)—The ākhyānā in his hands—*Kādambarī*—*Daśama skandha*—Mantri Karmana (1470)—Bhīma (c 1473)—Nākara (c. 1550)

Political history from 1411 to 1707 had a negative influence on the literature of Gujarāta. From 1411 to 1573 the country was ruled by the Sultans of Ahmedabad; from 1573 to 1707 it was a province of the Moghul Empire. These facts circumscribed life, and brought into existence new literary traditions which not only ignored political conditions, but provided an easy way to forget them.

#### I

In 1411 Ahmad Shah, the grandson of Muzafar Shah, transferred the capital of his kingdom from Pātana to Ahmedābād. He was a fanatic, and his acts did not belie his bigotry. He invaded Soratha, Mālvā and Konkāṇa, but tried to conciliate the Hindu landlords by giving them a fourth share of the villages. His grandson, Mahmūd Begdā, (1459-1513) was powerful both on land and sea, and consolidated the kingdom by annexing Junāgaḍha. He built many of the monuments which have made Ahmedābād famous. The Mussalman historians narrate numerous anecdotes revealing his popularity with his people. To the Hindus, however, one sultan was as good, or as bad, as another.

The next great Sultan was Begdā's grandson, Bahādur Shah (1527-1536), a great warrior who adopted an aggressive policy of conquest. Gujarāta soon came to be divided into twenty five sarkārs Ahmedābād, Sūntha, Godhrā, Cāmpānera, Vadodarā, Bharuca, Nāndoda, and Surat, in the centre; Sirohī, Jhālora, Jodhapura and Nāgora in the north; Dungarpura, Vānsavādā, Nandarbāra, Bāglāṇa, and Dharampura in the east, Dandarājapurī, (modern Janjirā),





Mumbai, (Bombay) Vasai (Bassein), and Damana in the south Soratha, Navanagara and Kaccha in the west. A territory slightly larger than what is linguistically the Gujarata of to-day was a political unit under Bahadur Shah. His ambitious raids drew the wrath of Humayun the Mogul Emperor, who overran Gujarata in 1535 Bahadur soon recovered it, but he died the next year. Reckless as a ruler, he laid a heavy burden of military expenditure on the people and left them to the tender mercies of his revenue farmers.

In 1573 Akbar annexed Gujarata.

From 1411 to 1573, Gujarata remained a political unit. The Khans and Amirs swept across the country, made friends with Hindu chiefs and leaders as suited their immediate purpose spread terror and destruction for a time and were worsted by their rivals, or, sank into imbecility. During this period the people enjoyed settled existence only when sheltered behind their castes, mahajanas and pancayats. Social exclusiveness became the rule of the day and life acquired an unprogressive and narrow outlook, mainly religious and other worldly. And so it continued till the British came.

## I

Of all the cultural and educational influences forged during the Gupta times, the Purāṇas were the most powerful. The *Mahābhārata* including the *Harivaṃśa* a complete cyclopaedia of Āryan culture, had attained the sanctity of a fifth *Veda* under the name of *Satsahasrisamhitā*. The *Vāyu*, the *Matsya*, the *Mārkaṇḍeya*, the *Brahmaṇḍa*, and, perhaps, the *Devībhāgavata* Purāṇas had become very popular by the seventh century. The *Vishṇu* (c. 600) the Purāṇa of the Bhāgavata dharma which the Imperial Guptas followed, exercised great influence over the minds of men. Other Purāṇas also came to be composed, till their traditional number stood at eighteen.

Literary men for centuries sought inspiration for subject and atmosphere from one or more of these Purāṇas. The tradition of mythic kings the mythology connected with sacred places all over the country stories and hymns

glorifying gods and goddesses; and the ethics and the ritual—all this Purāṇic wealth had brought uniformity of belief, conduct and outlook to all who looked upon Bharatakhanda as their land, and Dharma as the law in this life and the means of salvation for the next. It had created in the people a living sense of homogeneity, and of the continuity of Āryan life. When the Mussalmans overran the country, the Purāṇas became, in the hands of the Brāhmanas, formidable instruments to preserve religion and culture. The Purāṇic scheme of things had universal application. A Hindu king had a place ready in the genealogy of the Sun or the Moon. A recently elevated Brāhmana had a position ready in the family of a venerable Rshi of Vedic antiquity. And the people had all the materials ready to bring up fresh generations in the traditions of Āryan life, to preserve the integrity of society, and to resist the proselytising vigour of the foreigner.

And when the Brāhmanas found the fanatical foreigner—mleccha as they called him—devastating their land, demolishing the most sacred shrines of their faith, destroying their dharma and the social structure which they believed to be eternal, they developed miraculous adaptability. They delivered to the masses, through the medium of their dialects, the message of the Purāṇas, and made the past live again. The Purāṇic revival preserved society and culture, and directed literary energy into the channel of the deśabhāshā. It spread over the whole country, and opened up prospects for all. Poets received fresh inspiration, purāṇikas, a new vocation; philosophers, a new orientation. To the village saints, it gave something to live for, and it brought to the ordinary people, in the place of cumbrous ritual and abstruse doctrine, bhakti, a worship full of joy and song, dance and prayer. Every province began to work out its cultural salvation. Every language began to develop, and its literature assumed distinctive character.

## II

About the beginning of the fourteenth century, one of the greatest of Indian reformers lent an active hand in spreading the different influences then at work. His life is

shrouded in tradition, his creed is found only in the devotional songs composed by his disciples. Rāmānanda, originally a follower of Rāmānuja, began his apostolic work in North India. He was an uncompromising advocate of purity of heart, and spread the worship of Rāma, the high-souled hero of the *Rāmāyaṇa* and the seventh avatāra of Viṣṇu. He protested against social and religious evils. The *Vedas*, Brāhmaṇas, rituals, inequalities of caste, the grossness of idolatry and even Samskr̥ta came in for his iconoclastic zeal. He stood for God, humility, and equality of men.

His teachings proved very popular among the lower classes of Hindus and Mussalmans. His principal disciples included Kabīra, a spinner Ravidāsa, a tanner, Senā, a barber Sadnā a butcher, and Naraharidāsa a Brāhmaṇa. Kabīra, a Hindu brought up by a Musalman, was catholic in an age of orthodoxy, and his padas songs appealed equally to both communities. He created a great impression in Gujarāta and the Kabīrpantha gave rise to sects which claimed numerous adherents. Guru Nānaka (1469-1555), the founder of Sikhism was a disciple of Ravidāsa and the *Grantha Sahib* the sacred book of the sect, contains the only available padas of Rāmānanda and Ravidāsa. Naraharidāsa was the guru of Tulsidāsa (1532-1623), the greatest of saint-poets of the age. The latter's *Rāmacaritamānasa* if judged by the number of men it has inspired can be classed among the first few books in the literature of the world.

Rāmānanda and his disciples wielded a great liberalising influence over their age. Even the orthodox Brāhmaṇa was shaken out of his religious groove and could not but admire their tenets and revere the idealism for which the deity, Rāma, stood. They threw their weight against Samskr̥ta and were the first unflinching champions of the language of the people. Kabīra's attack on the lovers of Samskr̥ta runs thus:

Panditas talk in Samskr̥ta alone and dubb those who use the bhāṣā ignorant fools. In the world, panditas praise only Samskr̥ta. But bhakti through the bhāṣā alone gives strength and leads to salvation. Samskr̥ta is the water



of wells, bhāshā is running brook Bhāshā is loved by the true guru and shows the true way.<sup>1</sup>

Rāmānanda's influence in Gujarāta was widespread in the latter half of the fourteenth, and the fifteenth, century. It taught the learned not to spurn the lowly and the illiterate, but to work with and for them through the medium of their own language.

### III

In the beginning of the fourteenth century, we first come across definite literary landmarks of the Purāṇic movement in Gujarāta. The *Bhāgavata*, Jayadeva's *Gitagovinda* and Bopadeva's *Harhlāmṛta*, works principally dealing with the amours of Kṛṣṇa, had perceptibly altered the tone and language of the folk-songs relating to Rādhā-Kṛṣṇa. In 1416 Nṛsiṅhārāyaṇamuni composed *Vishnubhakticandrodaya*, a work on bhakti. In 1417 an inscription on Mount Giranāra begins with a prayer to Damodara, 'the stealer of butter', referring to Śrī Kṛṣṇa's well-known pranks as a cowherd. In 1499 Vāghelā Mokalasīṅha is recorded to have protected the members of the Bhāgavata sect.

Paṇḍitas were rare, and the knowledge of Samskrta was restricted to a select class. Among the intellectual and well-to-do classes, there was naturally a craving for literature, and, from the beginning of the fifteenth century, poets worked through the medium of Old Gujarātī to satisfy it. But their language has been transformed out of recognition. Manuscripts of some of their works, recovered so far, have been written years after the author's death. In many cases, the works were handed down from generation to generation by professional reciters of the Purāṇas, or purāṇikas; and every reciter went on making such changes in their form, language and substance as

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1. सस्कृतहिं पडित कहै, बहुत करै अभिमान,  
भाषा जानि तरक करै, ते नर मूढ अजान.  
सस्किरत ससार में, पडित करै बखान,  
भाषा भक्ति दढावही, न्यारा पद निरवान.  
संस्किरत है कूपजल, भाषा वहता नीर,  
भाषा सतगुरु सहित है, सतमत गहिर गँभीर.

the occasion and the taste of his audience required. The gāgariā bhata who preserved most of these works in the form of ākhyānas was the greatest sinner in this respect.

The gāgariā bhata or māṇa bhata, is peculiar to Gujarāta, and has played a great part in the evolution and preservation of this class of literature. He is the popular counterpart of the purāṇika who, generally well read in Samskrta recites the Purāṇas from the original to a select audience at his own house, or at the house of his patron. The purāṇika, more often than not maintains the dignity of learning and enjoys the position of a friend in his patron's family. But the gāgariā bhata is rarely acquainted with Samskrta he knows only the ākhyānas, or the Purāṇic episodes in Gujarāti verse which he has learnt from his teacher during his apprenticeship. He goes from place to place with a couple of disciples. His stock in trade is his ākhyānas, his tact and his māṇa or gāgara, a large copper pot with a narrow neck from which he gets his name.

Wherever he happens to be, he opens his session at night on some temple door or verandah before a public square. With his nimble fingers loaded with brass rings he starts playing upon the gāgara as on a hand-drum, and makes the pot resound with his skilful raps. The neighbourhood flocks to hear the kathā, as the Purāṇic recital is called. The public square in front and the windows of the surrounding houses are turned into an auditorium for the occasion. The bhata recites an ākhyāna explains many parts of it adds a flourish here, a touch there to move or tickle the audience, improvises new stories and introduces lively anecdotes. The audience sits hour after hour absorbed in the recital. The description of a Purāṇic incident or character, in the mouth of a competent bhata, assumes a fresh form and contemporary colour. At an interesting point in the recital the bhata stops and wants to know who among his listeners will provide his next day's dinner and, unless he is ignorant of the rudiments of his art, he is sure to receive invitations from more than one hospitable townsman. Having made sure of the morrow, he proceeds with the kathā

till after midnight, sometimes till the early hours of the morning. The session continues for a month, sometimes, longer, its length, as a rule, depends upon the bhata's ability to attract a good audience, and upon the hospitable nature of the locality. After the session is over, the bhata is feasted, carried in a procession through the town, and presented with a purse as a send-off.

The bhatas flourished in Gujarāta for more than five hundred years, but have fallen on evil days with the advent of the press, the theatre, and the cinema. They provided free entertainment and education, religious and secular, and helped to preserve Purāṇic literature. But these poets were scarcely qualified to reproduce the spirit, the art, or the idealism of the original Purāṇas, and were mostly content with mechanical repetition of narrative verses handed down from teacher to disciple. Their range of emotion, sentiment and thought was limited, their language, suited to an illiterate audience, lacked refinement and expressiveness. Sometimes, only a Bhālana or a Premānanda could break the monotony by a word-picture of contemporary life, or by a charming song full of homely sentiments.

But the service which the gāgariā bhata rendered to culture was immense.

He considered himself the heir of ancient Āryan culture, of a civilization, pure and incomparable, brilliant with heroic exploits, beautiful literature, undefiled ideals. He was prepared to arrest the growth of alien culture. His ears heard the music of the inspiring past. His eyes were fixed on coming victory. He opened the floodgates of his soul, he sang of his hereditary culture. He inspired pāthasālās, he offered prayers from village to village, he recited kathās from street to street, he made his songs popular in every home. He kept alive religion and a sense of historic continuity. He preserved language, literature, inspiration, and ideals. And, thanks to him, the immortal spirit of the culture, breaking the bonds of political subjection, triumphed in the land.<sup>1</sup>

This literature took the form of an ākhyāna. In form, it was a rāsa, but the narrative parts were brief, the arrangement more systematic, and the language more influenced by Saṃskṛta. In substance, it presented an independent literary composition based mainly on a free rendering

1. Munshi, *Ādi Vacano* (Gu.) 24

of an *ākhyāyikā* from the *Purāṇas* supplemented by portions borrowed from other sources or composed by the author himself

#### IV

Bhālāpa may be called the father of the *ākhyāna*. He was a Modha Brāhmaṇa by caste, a resident of Pātana. His date, tentatively fixed between 1426 and 1500, is yet uncertain. The incidents of his life which enthusiastic admirers have unearthed, do not appear to have any reliable foundation. But his works show that he was a good student of the epics and the *Purāṇas* in the original.

In one of his works, he says

Men of sentiment, who are fond of the *Purāṇas*, desire to hear them but their desire remains unfulfilled. Bhālāpa has, therefore, composed this poem in bhāṣā.

He appears to have supplied a growing need and on his own admission evoked considerable antagonism from those who found his method undignified for a *purāṇika* of learning. He started life as a devotee of Śiva, but later, as his works show fell under the influence of the Rāmāṇandī sect and transferred his allegiance to Rāma. He left two sons, Udhava and Viśṇudāsa, both of whom following in his footsteps with far less ability and equipment, have left parts of the *Rāmāyaṇa*.

His early works were mere renderings of the *ākhyāyikas*. But, later he borrowed the episodes from several sources, pruned or altered them and added fresh materials to produce a new work. He also travelled outside the *Purāṇic* field to compose a *rāsa* on Bāṇas *Kādambarī*. In works presumably composed during his last days the *ākhyāna* reached an advanced stage of evolution. It was a Gujarātī *ākhyāyikā*. With contemporary sentiments, and the *Purāṇic* plot and characters altered to suit them it became a new and distinct literary form.

His *Harasamvāda* gives the episode from the *Śiva Purāṇa*, wherein Pārvatī, jealous of Gaṅgā whom Śiva had harboured in his matted locks tries to win back the love of the god by assuming the guise of a forest-girl. *Mrgī ākhyāna* from the same *Purāṇa*, describes a hunter who unconsciously worshipping Śiva obtains religious merit

and goes to heaven. These, and *Śaptaśatī* borrowed from the *Mārkaṇḍeya Purāṇa*, may be classed among his early works. They follow the original closely, relieved only by an occasional gleam of contemporary sentiment

The deer in *Mrgī-ākḥhyāna* when his mate is killed, addresses the hunter in a manner which does credit to the sentiments of the poet and to the atmosphere which permitted their expression.

With cunning skill, you slew my lovely bride, before my own eyes Shame upon him who lives, when the mistress of his soul is dead ! Without my bride, life has no aim , the world is desolate. Without her, my house and garden are lonely as the abodes of the dead. She was my support in trouble , I had no better friend

Parallelisms of this nature were quite common in the literature of the period, and were employed by the poet with great effect.

## V

To the next period of Bhālana's literary activity belongs *Kādambarī*, perhaps the best of his works. It is an adaptation of Bāṇa's great work, carefully abridged with an eye to literary presentation. This work of Bhālana is the best *rāsa* in the language, perhaps the most artistic and sustained composition, not even excepting the *ākhyānas* of Premānanda It has all the good features of a *rāsa*, but without the loose structure, the monotonous descriptions, the ever-recurring didactic passages and the ill-concealed religious purpose which destroy the unity and charm of many of them Some of the beauties of the original work are brought out with great skill in a language not possessing the wealth or elegance of Samskrta

From the wealth of Bāṇa, Bhālana chooses what his art and audience require, and presents it with the freedom of a master in the art of literary expression. At places the poem is word-perfect. Bhālana's description of the Acchoda lake is a delightful picture painted with the help of a few of the great phrases from Bāṇa's elaborate masterpiece. The little parrot's tale of how it preserved life after its parents had been killed by the hunter, is one of the many passages in which the poet has given to a translation the charm of an original. The parrot finally says.

King! What can I say? Nothing is so dear as life. Otherwise how could I forget my dead father in the very moment in which I suffered so terrible a blow. No one could be so heartless as I. I forgot all gratitude. He had denied himself food to give it me. had kept me by his side with loving care. had brought me up under great hardship. But I forgot all grief at the loss of my parents and tried to save my life. Who could be so callous?

King, I was so tired that I could not even walk. The way was difficult to tread. my body was covered with dust. I was wretched. my feet tottered with fatigue. I longed for death, but it did not come. My sight was blurred. my heart trembled. my mind stood still. Thirst made me miserable, but water was far away. King! I stumbled at every step.<sup>1</sup>

At another place, the poet graphically describes how the women of the royal place exchange remarks about each other. They are typically Gujarati. Additions in the interest of realism are also made at appropriate places without destroying the flow of the poem.

Bhālāṇa is the greatest artist in the language for portraying parental and domestic feelings. The maid describes to Tarapīda his queen's yearning for a child in words full of grace and feeling.

While talking, Oh King, she says "Life is wasted. I never kissed a child of mine, never pressed it close to my heart. I never saw the smiling face of a son, beautiful with two tiny teeth looking up to me as I fed him with milk. Never did I hear with joyful heart, anklets jingling on his feet as he stumbled along on his toes. Oh! What shall I do now? I shall never see him return from school, ink pot and writing-board in hand running up to me, clinging to

1. राय! यणूं हूं कहीइ कयी? प्राण समूं काइ बाहालूं नयी,  
नहिरि ततक्षण मुन तात, से सखि बीसारी मि बात,  
देह वेदना दाखण सही, मुझ समु को निघुर नही।  
मूख्या रही जिमि दीघूं मरु, पात्यु सनेह करी समझ,  
ने दोहिलि ऊछेक अपार, से मुझ बीसरित उपकार।  
जननी जनक गयां परलोक से मि बीसार्यु सखि शोक;  
देह राखबा कयूं उपाय; कोइ दुष्ट मुझ सरख? राय।  
धौत थका मि नखि हीराय; विषम वाट तनु घूछि मराय;  
दुःखातुर अति पाका चरण; यणूं इ दौड़ूं नाखि मरण  
जाखि अंधारूं छोचन, घूछि रिदि; न जाछि मंग;  
पीछि पिपासा, येगळ वारि; बली बली पाहूं, रा, सिमि ठारि.

me with the word 'Mama' My heart longs for a mother's joy, but the longing will never be fulfilled."<sup>1</sup>

But this work, which modern students of the literature appreciate, does not appear to have evoked contemporary enthusiasm or to have been a subject of imitation.

*Nalākhyāna*, which followed, was similar in technique. The *Mahābhārata*, Śrīharsha's *Naishadhīya* and Trivikrama's *Nalacampū* have been laid under contribution to produce a short ākhyāna on the episode of Nala and Damayanti. Though the execution of this work is decidedly inferior to that of *Kādambarī*, it was the original of many subsequent copies.

## V.

His other works are . *Rāmaviraha* and *Rāmabālacarita* from the *Rāmāyana* ; *Jālandharākhyāna* from the *Padma Purāna* ; *Durvāsākhyāna* from the *Mahābhārata* ; *Dhruvākhyāna*, *Rukmīnīharana*, *Satyabhāmāvivāha*, *Kṛṣṇavishṭi*, *Kṛṣṇa-bāla-carita*, and the *Daśamaskandha* from the *Bhāgavata*.

Bhālana made a free use of garabīs in the works dealing with Kṛṣṇa's life, and invested them with charm of language and delicacy of sentiment. The models furnished by him were copied by all later poets, including Dayarāma, and gave to garabī its distinctive form. The following garabī is still popular for the homely charm with which it describes the feelings of Jasodā, Kṛṣṇa's foster mother.

1. वात करती एम कहि, 'मिथ्या गयु ए काल ।  
हृदि शूं चांप्यु नहीं, चुबन देई बाल ॥  
नाहाना नाहाना दत बि, नि सुदर मुखनु वान ।  
पुत्र हसतु नहीं दीहु, करावता पयपान ॥  
चरण वागि घूघरी, अगुली वलगु जाय ।  
ए सुख हू पामी नहीं ! हवि करु किशु उपाय ॥  
नेसालीथी भणी आवि, पाटी खडिउ हाथि ।  
आइ ! कही बोलावतु धरि बाल घालि बाथि ॥  
ए ऊरिउ वीतु नही, जे पुत्रमाता नाम । '  
एणी पिरि मनि दु ख आणि नित्य परति, स्वामि ॥

Come home, darling Māvājī ! I will give you milk and rice with a loving hand. You have grown rich since you went to Mathurā and, powerful too. But, believe me, none loves you more than I do. Devakī herself will not hold you more fondly in her arms than I held you in mine when nursing you. Her body will never be as mine was then, all quivering with rapture.

Alas ! I am your nurse, not your mother you know it now I know why you are wroth I tied your hands when you stole butter Yes, and I did not jump after you in the Kāṇḍī you remember it still you owe me a grudge for it. None else can win love, and forget it so lightly as you. Raghunātha ! Lord of Bhāṇa ! Do remember your love for me, short lived though it was.<sup>1</sup>

The poet deserves a high place in literature as the pioneer of the new tradition which through ākhyānas, gave Gujarāta a new literature. Many authors have worked upon his ākhyānas but none, except Premānanda has improved upon them His style is expressive and elegant. He knew the art both of translation and adaptation. As we read him we note the remarkable change which two centuries, between Someśvara and Bhāṇa had wrought Style, verse outlook, all had changed, and so also the literary quality

The next poet whose work is available, Maṇṭrī Karmapa (c. 1470) a Vapika by caste, has left an ākhyāna *Sitā haraṇa* which is poor in style. Keśava Hṛderāma a Kāyastha of Patana (c. 1473) composed *Daśamaskandha*, a version of Xth canto of the *Bhāgavata*. Bhīma a Modha Brāhmapa of Siddhapura composed some ākhyānas and a work entitled *Harilīlāshodāśakālā* (c. 1484) borrowed from

1. મીઠઠા માવજી રે, મારે મંદિર આબો  
પ્રેમે પીરસુ પરમાર્નવ, કુર ને દૂર શીરાબો  
મણુરા સિદ્ધિ પામ્યા ધણી, બાપુ છે અતિ સેજ રે;  
સહી આમજો મારા સરજી, કો નહિ જાણે હેજ  
પરરાબીને હૈજે જાંપટી, ત્યમ દેવકી નહિ જાણે રે;  
રોમાંખિત મારી દેહરી યાતી ત્યમ તેની નવ જાણે  
માતા નહિ યાતે તમારી જાણ કહીને જાણો રે;  
મેં જાંખ્યો જે માણજ માટે, તેજે રોય મરાણો  
કાલિંદી માંહે તમ ઉપર, જે જુ નવ જાંપાવી રે;  
જાણું છું તે વાત સંમારી રીસ મનમાંહે જાણી  
તેં કીધો ત્યમ કોય કે નહિ, પ્રીત કરીને છેદ રે;  
માણજપ્રભુ રજુનાથ સંમારો, એક ધરીનો નેહ



the *Harīhlāmṛta* of Bopadeva. The movement spread fast. Poets from different parts of Gujarāta composed similar ākhyānas, using the *Bhāgavata*, the *Rāmāyana* and the *Saptaśatī* for their models. A voluminous writer was Nākara (c. 1550), a Deśāvala Vaṇika of Baroda, who attempted a rendering of some parts of the *Mahābhārata*. He was unable to follow the original Samskrta even with Bhālana's fidelity. Many of the Bīāhmaṇa authors were gāgarīā bhatas by profession.

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## CHAPTER IV

### BHAKTI MIRĀN AND NARASINHA MEHTĀ.

Bhakti—The evolution of the Kṛṣṇa myth.—The *Bhāgavata* and bhakti—Its philosophic back-ground—Its spread—Cappidāsa—Mādhavendra—Caitanya and his influence—Mirān (c.1550)—As a bhakta—As a poetess—Puṣṭimārga—Vallabhācārya's sect.—Its influence in Gujārāṭ—Gopālādāsa (c.1570) Narasinha Mehtā (1500-1580).—His life—His struggles—His works—*Hārāmāla*—*Śāntiśloka*—*Viśṇu*—*Syāghṛṣṇā*—*Rāsa-akhaṇḍ*—*Saralaṅkāra*.—His Poets—His Surrender to God—His place in literature.—Note A. The date of Narasinha Mehtā.

In the fourteenth century, the classics and the philosophies receded into the background. Even the Purāṇas by themselves did not meet the requirements of the people. And the cult of bhakti became the most potent factor in the Purāṇic movement, stimulating an intensely devotional attitude towards the gods.

#### I

Kṛṣṇa was the first to become the centre of a great devotional impulse. Owing to this impulse this semi-mythic person is now the greatest among epic heroes, a Ulysses and very much more. He is the One who delivered the message of the *Bhagavadgītā* the most popular and the most profound scripture in a land of conflicting scriptures, a work which has inspired the life and thought of great Indians from Śaṅkara to Tilak, Aravinda Ghose and Mahātmā Gandhi among the moderns. He has fired the imagination of almost every Indian poet since the *Bhāgavata* was composed. And as the very image of triumphant manhood he has for centuries brought solace to millions. He occupies the highest place in the Indian pantheon: in religion he is the God and in philosophy the all-pervading Over-soul Parabrahma. The process by which a hero of mythology has continued to hold this position has to be rightly understood in order to realise the mighty impulse which spread through the country in his name<sup>1</sup>

1. Vide, Munshi, *The Bhāgavata Rasmānās* (Guj.) p. 116 et seq.

In the *Rgveda*, Viṣṇu, the sun-god, was the omniscient, 'trivikrama viśvasya,' and Varuna, the sky-god, was the king of heavens, 'bhuvanasya rājā'. Later, the *Āitareya Brāhmaṇa* elevated Viṣṇu to the position of the greatest of gods, and the Vedic myths connected with other gods were transferred to him. The *Taittariya Āraṇyaka* identified him with Nārāyaṇa, an ancient Rṣi, who, as an incarnation of Viṣṇu, was worshipped by a sect known as Pāñcārātra. All these different attributes came to be transferred to one deity, the god Vāsudeva, whose worship was common even in the days of the grammarian Pāṇini (c. B. C. 500). Bhagavān Vāsudeva's devotees came to be known as Bhāgavatas, such a one was Heliodore, the ambassador of a Greek king, who came to India (c. B. C. 200.) The Gupta Emperors were styled 'Mahābhāgavatas', the great devotees of the Bhagavān, and the worship of Viṣṇu and his spouse Laxmī was popular in the Gupta period.

It spread right down to South India, and Śāṅkara (c. A. C. 800) refers to the worship of Parabrahma in the form of Bhagavān Vāsudeva. The *Viṣṇu Purāṇa* had for its object the glorification of Viṣṇu as Vāsudeva. But, so far, the bhakti or devotion which the Bhāgavata cult inculcated was akin to reverence, and found its best expression in Arjuna's prayer in the *Bhagavadgītā* canto xi. The God was great, the devotee, weak and helpless, prayed to his Master with humility.

This aspect of bhakti was soon changed. It was invested with all the attributes of earthly love. Nārada, in *Bhaktiśāstra*, defines it as of the nature of intense love. Śaṇḍilya, in his *Bhaktisūtra*, explains it to be attachment towards god, which, as amplified by the commentator, means love 'characterized by horripilation and other signs of worldly love, like the love felt by Śakuntalā for Dushyanta'. The new bhakti was an emotion which impelled the bhakta, the devotee, to worship the Lord, to seek him everywhere, to yearn for him, to quarrel with him, to remove the distance which reverence implies, in short, to love him passionately as one would a human lover. This new emotion led the national imagination, before c. A. C. 800, to create Rādhā, a bride for Kṛṣṇa, more human and

lovable than the majestic Laxmī or Rukmīṇī of the Purāṇas. In *Dhṛanyāloka* (c. 850) she shares the incense with Kṛṣṇa about 980 she is mentioned as his spouse in an inscription of King Amoghavarsha of Dhārā

The *Bhāgavata Purāṇa* composed sometime between c. 600 and c. 800 gives prominence to this aspect of bhakti for Kṛṣṇa. This was an epoch making work it soon gained predominant influence in the country, as much through its being the gospel of the new emotion as by its rare literary charm. Its sentiments and turns of expression were soon carried to the doors of every villager by the purāṇikas in all provinces.

Pure bhakti is beautifully expressed in the *Bhāgavata*

As the wingless nestlings wait for the mother as the hungry calves long to be suckled, as the love-torn damsel waits for her lover so, Lotus-eyed, does my mind yearn for thee. To hear about Viṣṇu, to sing of Him, to remember Him, to fall at His feet, to worship Him to bow to Him, to serve Him, to be His friend, to dedicate oneself to Him, is the nine-fold bhakti.....

To the gopīs, (says Kṛṣṇa) the nights, when I, their lover went about with them in Vṇḍāvana, were like sitting moments. But when I left them, their nights were endless as cycles. In this way hundreds who knew not My real Self loved Me only as their Lover and attained to Me, the Para-brahma.<sup>1</sup>

Thus the Purāṇic movement leavened by bhakti, captured the religious thought and sentiment of the age.

## II

Between the tenth and the thirteenth centuries bhakti spread all over the country. Temples had been raised to Viṣṇu and Saṅkarshaṇa in the extreme south. In the sixth seventh and eighth centuries the twelve Alvāras or apostles—one of whom was a lady—had preached the bhakti of Nārāyaṇa in devotional songs which became popular under the name of the *Vaiṣṇava veda* the scriptures of the Viṣṇu cult. After the Alvāras came the Ācāryas who gave it a philosophic basis. In c. 1000, Yamunācārya propounded the doctrine of prapatti surrender to God his great-grandson Rāmānuja who succeeded him gave a complete philosophic back-ground to the movement and elevated it to the level of a mono-theistic

1. VI. 11. 26 VII. 5. 23 24 XI. 12, 11 13.

religion. About 1150 Nimbārka founded a new school in Telangana stressing the pure bhakti of Kṛṣṇa and Rādhā. "We worship", says he "Rādhā, the daughter of Vṛṣabha, the goddess who joyfully adorns the left lap of the great deity Kṛṣṇa, as beautiful as Kṛṣṇa himself, surrounded by thousands of damsels. She it is who fulfils all desires." Madhva (c 1199-1278) laid the foundation of a yet more vigorous Vaiṣṇava cult. These great philosophers, by their learning and dialectic skill, founded new schools of thought, and the linguistic and intellectual unity which Sāṃskṛta imparted made it easy for them to introduce a new outlook in the religious and moral life of the whole of India.

In the tenth century, decadent Buddhism under the influence of Kāhna Bhatta, a great scholar and poet of Bengal, preached illicit love and complete bodily and mental surrender to the teacher as the only way to emancipation. The Rādhā-Kṛṣṇa romance had already obtained a hold over the popular mind through folk-songs and festivals. Both these currents combined to strengthen the bhakti of Kṛṣṇa. Umāpati, in the eleventh century, and Jayadeva, the author of *Gītagovinda*, in the twelfth, wrote highly artistic and sensuous poems on Kṛṣṇa. The linguistic, the rhythmic, and the sentimental graces of *Gītagovinda* caught the imagination of all bhaktas in the country, and within a century of its composition, it was recognised as a classical model. In the thirteenth century, Mahārāshtra also developed its bhakti cult, but with a decided bias towards asceticism. Thus bhakti grew into the most creative force in the country, bringing joy to every home and re-vitalising the Āryan culture.

In the fourteenth century, Navadvīpa (Nadīa), the ancient centre of learning in Bengal where later Buddhist monks had preached unchaste love as the only avenue leading to Nirvāṇa, rang with the passionate love-songs of one of the greatest Indian poets, Candīdāsa. This learned and pure Brāhmaṇa belonged to the Sahajīā sect. Following its tenets, which required a seeker after salvation to love a low-caste married woman, he had given his heart to a washer-woman, Rāmī. Candīdāsa was persecuted for this

love but, for the sake of the woman to whom he addressed his immortal love-songs, he endured every form of persecution. 'You are religion, you are my parents You are my threefold worship You are the *Vedas*, the *Gāyatrī* You are the goddess of speech, *Sarasvatī* and *Parvatī*', thus he expressed his yearning for Rāml. He composed *kīrtanas*, ostensibly religious which told only the tale of his undying passion.

With these lyrics eternally ringing in his ears, Madha vendrapurī a sanyāsin from Bengal and a disciple of Madhva came to Vṛndāvana near Mathurā. The sacred groves, where once Kṛṣṇa had made love to Rādhā, were the most active centres of the bhakti cults. The bhaktas, the teachers, and thousands of devotees came there every year from all parts of India, generation after generation, and so also came there Mādhvendra to meet his lover Śrī Kṛṣṇa. On the banks of the Yamunā, in the groves hallowed by divine romance, the learned sādhu wandered like a maiden in love, singing songs seeking his Love. This bhakta founded there a temple which attracted Bengālī bhaktas. He died in c. 1485 leaving a number of disciples including Īśvarapurī

A few years later Īśvarapurī initiated into the mysteries of bhakti Nimāi a young brilliant, strong headed paṇḍita from Nadiā who had come to Gayā to perform his father's obseques. Nimāi one of the most notable lovers in history heard Mādhvendra's gospel and straightway fell in love with Śrī Kṛṣṇa. 'Leave me' he said I am not of the world I will go to Vṛndāvana and meet my Lord He gave up the world to become a sanyāsin, and went about like one mad calling upon his Lord He wandered all over India in search of Vaiṣṇavas. A stern ascetic and a profound scholar, he prayed and sang to his Lover quivering with emotion like a heart broken girl Nimāi better known as Caitanya or Lord Gaurāṅga, soon became the living embodiment of bhakti. He revolutionised Vaiṣṇavism.

Caitanya longed to see Vṛndāvana become the centre of the bhakti cult. In c. 1510 Lokanātha, his follower founded the headquarters of the Caitanya sect in the holy grove. In c. 1516 two Mahomedan noblemen became converts to

Hinduism, accepted him as their teacher, and took charge of the temple. These two, Rūpa and Sanātana, and their more eminent nephew, Jivā Gosāin, made Vrndāvana a living centre of bhakti and learning. Under the influence of the Vrndāvana school, bhakti flooded the country. To love Śrī Kṛṣṇa with the undying passion of a bride became a national religion.

The new bhakti impulse from Vrndāvana spread in Gujarāta in the sixteenth century, and, perhaps, the two greatest bhakti poets of Gujarāta, Mīrānbāi and Narasinha Mehtā, were influenced by the sādhus and bhaktas of this sect.

### III

Mīrānbāi, the greatest poetess of Western India, was a grand-daughter of Rao Dudājī, chief of Medtā, a small principality in Rajputāna.<sup>1</sup> She was born about the year 1500, and her grand-father, a devout Vaishnava, influenced her mind from her earliest years. She was married to Bhojarāja, the son of Rānā Sangha of Cītoda, but he died in c. 1517. In 1532, Sangha's younger son, Vikrama, came to the throne of Cītoda, then suffering from the after-effects of Sangha's unsuccessful war with Babar, the founder of the Mogul Empire.

The widowed princess forgot the world in the worship of Kṛṣṇa. Surrounded by sādhus and bhaktas, she prayed incessantly, singing devotional songs composed by herself. Her association with low-born sādhus offended the Rānā's sense of propriety, and he tried to put a stop to it by persecution. But Mīrān's attitude was unyielding.

Giradhara Gopāla is mine, and none else. I have left mother, father, and brother, in company of saints, I have lost all sense of shame. I run to welcome saints, I weep, looking at the world. I have reared an immortal creeper of bhakti, watering it with tears of love . . . The thing has gone

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<sup>1</sup> Another theory makes her a queen of Kumbhā Rānā of Cītoda, placing her between 1403 and 1470

forth every one knows it. Mirān, the slave of Giradhara, says, what was to happen has happened.<sup>1</sup>

And in one of her beautiful padas she addresses the Rānā thus

Rānā! What can I do! My love for Kṛṣṇa is eternal. Rānā of Movāḍa! What can I do? I am so tempted. My heart is at peace only when I worship my Rānā otherwise, I cannot even sleep. The double rosary on my neck is to me a lovely ornament. How can I forget my Lord, the bride-groom in all my past lives?

The Rānā even made an attempt to kill her. Rajput standards had condemned her as a disgrace to the family. In her waking hours, she was a love-lorn cowherdess, beloved of her Lover, living in the imaginary world of Vṛndāvana.

No one knows the pain I feel. No, none. The wounded and the suffering alone know the plight of the wounded. Like a fish, I am dying for water. I lie on a bed made of thorns. Mirān's pain will cease only when the physician, Śāmalā, Dark one, comes.<sup>2</sup>

Kṛṣṇa is a living lover to her. She visits Vṛndāvana and yearns to see him. She hears his flute as its notes rise to the sky. He stops her on the way, taking the toll of curds as from other gopis. She plays with him, dances the rāsa with him. She pines away, she is reminiscent. 'I am mad with love and no one knows it' She is fascinated with Kṛṣṇa's face.

1. अब तो मेरा गिरधर गोपाल, बसुरा न कोइ

माता छोबी पिता छोडे, छोडे सगा भाइ,

सासुरसंग बैठ बैठ झोझझम खोइ

सेत देख दोह बाइ,

प्रेम व्यासु बाढ बाढ, अमरवेरु बोइ

अब तो बात फेरु गइ, जाने सब कोइ,

दास मीराँ छारु गिरधर, होनी सो होइ

2. तूँ ना जाने मेरा कोइ रे, मेरा कोइ

घायछन्नी गत बामछ जाने, जा धिर बीती होइ

जख भिना जेसी मछम्सीही सरपे, सो गत मेरी होइ

सुखि उपर सेब हमारी, तापर रहेहुँ सोइ

मीराँको दुःख अप मीटेगो, बर क्षमरो बोही



I love your face Enchanting one, I love your face I saw your face and the world has become repulsive. My mind has been different since then.

Her longing is acute.

Kanhudā does not know of my love—my virgin love for Him. We went to fetch water from the Jumnā, He sprayed us with water there And the spray was all about us

The Beloved held a rāsa in Vr̥ndāvana, He pulled the raiment of sixteen hundred gopīs And the raiment were torn to shreds

Kānā! I am mad after you, You have shot your arrows at me; and the arrows have pierced me through and through

Bai Mirān says Lord Giradhara, Kanhudā has burnt her to death, He has thrown her ashes from a high hill And the ashes are flying about on all sides<sup>1</sup>

Again she sings :

My Giradhara, my Lover, my beloved handsome Dark One ! Do not forsake us You have gone to dwell in Mathurā, but do not be cruel . Your flute is still heard, its echoes are about us Without you the pathways of Vraja are hateful.<sup>2</sup>

So many stories are told about her that it is difficult to ascertain the facts. But one of her bhajanās sums up her adventures

Govinda is my soul The world repels me; I love only my Rāmaji—I know no other Saints devoted to Hari live in the palace of Mirān. Hari lives away from the deceitful, but He lives beside my saints.

Rānāji sends a letter. Go, and give it into the hands of Mirān. "Leave off the company of sādhus, come and live with me "

Mirānbāi sends a reply Go and give it into the hands of Rānāji "Let go your throne and kingdom, come and live with my sādhus."

1 કાનુડે ન જાણી મોરી પીર, વાઈ હુ તો વાઝકુવારી રે—કાનુડે.

જલરે જમના અમે પાળીડા ગયાં'તા વાહાલા, કાનુડે ઉઢાઢ્યાં આછા નીર;

ઉઢ્યાં ફરરરરરર રે—કાનુડે.

વૃદારે વનમાં વા'લે રાસ રચ્યો છે, સોઠસેં ગોપીનાં તાળ્યાં ચીર;

ફાઢ્યાં ચરરરરરર રે—કાનુડે.

હું વરણાગી કાહાના તમારારે નામની રે, કાનુડે માર્યાં છે અમને તીર;

વાગ્યાં અરરરરરર રે—કાનુડે.

વાઈ મીરાંકે પ્રભુ ગિરધર નાગર, કાનુડે વાઢીને ફેંકી ડંચે ગિર;

રાખ ઉડે ફરરરરરર રે—કાનુડે.

2 બલિહારી રસિયા ગિરધારી, સુદર શ્યામ હો, તજી અમને મથુરાના વાસી આવા  
ન બની ઇ જી . . . .

બાંસલડી વાગી વહાલા ભળકારા વાગે છે,  
વ્રજવાડ લાગે ચારી . . . .

Rānā sends a cup of poison. Go and give it into the hands of Mirān. Mirān drank it as if it were nectar the Lord of the Universe protected her

"Camel-man! Get the camel ready I have to go a hundred koṣas. It is sinful even to take water in the kingdom of the Rājā." Mirān left Mevāḍa and went to the west. She gave up all, for her mind was not with the world.

Mirān is the beloved of Hari she lives in the service of His saints. She likes the company of the holy her heart is away from that deceitful person.<sup>1</sup>

Thus Mirān came to live at Dvārikā in Kathiāvāda. After her departure, Citoda fell on evil days. Its throne changed hands at short intervals. Ultimately, the ruling prince traced its misfortunes to Mirān's departure from Citoda, and begged of her to come back. Mirānbāi declined to return but the unfortunate prince wanted her back at any cost. The Brāhmaṇas entered upon a fast in order to induce her to come. Moved by this, Mirān went into the temple to ask leave of her Lord she did it with tears in her eyes singing her songs and as she sang she was merged in the idol of her Lord

#### IV

Mirān is claimed by Gujarāṭa Rajputāna and the whole of the Mathurā region. But, as during the century in which

1. गोविन्दो प्राण अमारो रे, मने जग छाग्यो खारो रे  
मने मारो रामजी भावे रे, भीजो मारी नजरे न आवे रे.  
मीराबाईना महेस्वामी रे, हरि संतननो बास  
कपटीपी हरि दूर बसे, मारा संतन केरी पास  
राणोजी कागळ मोकळे रे, दो राणी मीराने हाथ;  
साधुनी संगत छोडी दो, तमो वसोने अमारो साथ  
मीराबाई कागळ मोकळे रे, देखो राणाजीने हाथ;  
राजपाट तमे छोडी राणाजी, बसो साधुने साथ  
विपनो प्यालो राणे मोकळ्यो रे, देखो मीराने हाथ;  
अमृत बाणी मीरां पी गयां, जेने सहाय धी किशनो नाम  
सांडवाळ सांड सणगारजे रे जातुं सो सो रे कोस  
राणाजीना वेशमारि मारे, जळ रे पीबानो दोष  
बावो मेल्यो मेवाड रे, मीरां पाई पश्चिम मांय,  
सरव छोडी मीरां नीसर्यां, जेजुं मायामां मरळुं म कांय  
मीरां हरिनी स्त्रबणी रे रहैती संत हन्दूर,  
साधु संगते स्नेह धणो, पेळा कपटीपी दिठ दूर

she lived there was only one language in these parts, Old Gujarātī or Old Western Rājasthānī, it is no wonder that her padas are now found in all the different vernaculars which have taken the place of that language. She has not left any long poem, a large number of the padas which bear her name are not authentic; but some definitely bear the impress of her pure, noble, and loving personality. Her language is simple, and appealing.

She has only one thing to say, and, in consequence, her range is limited. Her poems have elegance and delicacy rather than variety. Her heart is capable of deep feeling, but its expression is limited by her comparative ignorance. Mirān is not ego centric, only intense—not voluptuous, nor profound.<sup>1</sup>

But passion, grace, delicacy, melody—Mirān has all these gifts. Her longing is exquisite; it seizes all hearts, penetrates all souls. Her poetic skill possesses the supreme art of being artless. Sometimes she brings natural beauty to aid sense and sound in producing harmony. An untranslatable harmony characterizes the following:

The peacock's notes are shrill. Rādhā! the peacock's notes are shrill. Peacocks call, bapayās call, koels sing, the sound fills the air. Lightning glimmers, dark clouds thunder. Drizzling rain pours gently, and as I come to meet you the fringe of my sārī is wet. Bāi Mirān says, this is the charm of my Lord Girīdhara, My Lord has stolen my heart.<sup>2</sup>

Mirān's padas, some of which are garabīs, have been very popular throughout Rājputāna and Gujarāta, and have considerably influenced the literature of succeeding periods.

## V

Yet another school of bhakti arose, known as Rudra-saṁpradāya or Pushtimārga. A Vishnuswāmī founded the sect<sup>3</sup>; and Vallabhācārya Goswāmī, a Brāhmaṇa from Telangana born in c. 1479, made it noteworthy. The Goswāmī repeatedly travelled all over India preaching his

1 Lilavati Munshi, *Mirānbāi Eka Dr̥ṣṭī*, (Guj.)

2 वोले झीणा मोर, राधे तारा डुगरिया पर वोले झीणा मोर.  
मोर ही वोले वपैया ही वोले, कोयल करे घनशोर. राधे०  
\* \* \* भली बीजली चमके, बादल हुवा घनघोर. राधे०  
झरमर झरमर मेहुलो वरसे, भीजे मारा साळुडानी कोर. राधे०  
बाई मीरांके प्रभु गिरधरना गुण प्रभुजी म्हारा चितडाना चोर. राधे०

3 Munshi, *Thodāṅka Rasadarśano* (Guj.) p. 204.

cult, and naturally came to Gujarāṭa. He founded the shrine of Śrī Nāthajī in Vṛja in c. 1558, and died in c. 1576. Vallabhācārya was a scholar more than a bhakta. The record of his meeting with Caitanya does not show him at his best. His aim was to found a compact sect on the basis of bhakti, and it was carried out in practice by the initiate taking the vow of dedicating to Lord Śrī Kṛṣṇa his body, organs of sense, soul, heart and all its activities, as also his wife, house, family, wealth and self<sup>1</sup>.

Vallabha's son, Vithalanāthajī, improved upon his father's doctrines. His father was not 'the slave of Kṛṣṇa' but Kṛṣṇa himself. Rāsālīlā, in which Vallabha's sons played the part of young Kṛṣṇa, became a predominant feature of the goswāmī's existence.

'The ācārya was to be considered a husband of many wives and the centre of rāsālīlā and one whose principal function was to dance the rāsālīlā.'<sup>1</sup> The Sahajīa doctrine of self-surrender to the teacher was combined with bhakti and the sect flourished on the degrading self-dedication of its adherents, both men and women, to a religious institution, the heads of which claimed to be living Kṛṣṇas. No doubt, some of the goswāmīs were learned and led an irreproachable life, and in playing the part they did, were merely systematising existing practices. Thus the rāsa dance from a popular festival became a religious ceremony. Conducted by one male, the religious head of the institution regarded as the Kṛṣṇa on earth and women devotees it was performed in the sanctum of the palaces of the goswāmīs which went by the name of temples. The grandson of Vallabha carried these principles to their logical extreme, and inculcated the doctrine that a devotee should dedicate even his wife to the ācārya before marriage was consummated. That these theories did not remain in innocent abstractions was proved in a case which came before the High Court of Bombay in 1862.

Vithalnāthajī came to Gujarāṭa and acquired a large following. In c. 1570 we see the influence of this sect on Gujarāṭī literature in Gopālādāsa's *Vallabhābhyaṅga*. The

1 *Vijñānakṣuralakṣaṇaśāstra*, quoted in op. cit. 207

enthusiastic worshipper looked upon the goswāmī as God and described his appearance and pomp with abject admiration. This sect became very popular in Gujarāta, attracting many castes which followed Śaivism or Jainism. Its music, rāsas and sensuous literature opened a vista of joy before the people.

## VI

In the sixteenth century, Narasinha Mehtā voices the new impulse of bhakti in Gujarāta. At one time his date was taken as fixed between 1414 and 1480. Results of recent investigations point to his being placed between 1500 and 1580.<sup>1</sup> About the beginning of the seventeenth century his fame as a bhakta spread over all the provinces of India. His life, works, and, more particularly, the miraculous assistance which Kṛṣṇa gave him from time to time fired popular imagination; and, soon, he became the centre of a new mythology of bhakti. The first Gujarātī poet to sing of his life was Viśvanātha Jānī (1652).

Some incidents of his life are mentioned by the poet himself in works which are undoubtedly his own. Narasinha, born in the village of Talājā near Junāgadha, was a younger son of one Kṛṣṇadāsa, a Vadanagarā Nāgara by caste. The Nāgaras were, for centuries, the repositories of learning and orthodoxy, and their fierce exclusiveness was then at its height. Narasinha lost his father early, and was left dependent on his elder brother. He associated with itinerant sādhus, and was introduced by them to the mysteries of bhakti peculiar to Vṛndāvana. He sang, danced like a gopī, and began to look upon Śrī Kṛṣṇa as a lover. This conduct shocked his castemen who worshipped respectability no less than orthodoxy. His betrothal was broken off. But, after some time, another bride, Maṇekabāī, was found for him.

His brother's wife knew the fine art of hitting those who could not hit back, and Narasinha, by temperament incapable of making money, was made to lead a life of humiliation. The poet confesses.

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1 See Note A at the end of the chapter. Vide, Munshi, *Narasayya-Bhakta Harino*, Introduction (Guj.) pp 49-82.



NARASINHA MEHTA



My birth was in Talājā. My brother's wife taunted me and called me a fool. The word pierced me. I went into the forest and worshipped a phallus of Śiva which was lying unworshipped.

Again, at another place he says "My brother's wife said words which rankled in my mind. For seven days and nights the poor helpless poet worshipped Gopānātha in a temple situated a few miles from Junāgadha and at the end the mighty Śiva was propitiated. The god took him to Dvārikā where the poet saw with his eyes 'in fine frenzy rolling Lord Kṛṣṇa dancing his eternal rāsālīla with the gopīs. Humbly, he held the torch while his Lord danced. With the aid of a highly-strung imagination peopled with the fairy beings of bhakti literature, he achieved his heart's desire of establishing living contact with Śrī Kṛṣṇa. I resolved' he says, to sing daily of the joy which once I knew and so tell the world what always lives in my heart. His heart full of love for his Lord he went and thanked his brother's wife for the favour she had done him.

Blessed are you, my brother's wife. You spoke harsh words and because of them, I saw the dance of the Lord of cowherds in Gokula, and the Lord of the earth embraced me.

Narasinha left his brother's house and set up a home of his own in a small old house. It is identified by tradition with a spot now known as Narasinha Mehtāno Coro in Junāgadha. Maṇekabai bore him a daughter, Kunvarabai and later a son Sāmālā. The family was maintained by the generosity of the religious minded in the town. The poor poet was incorrigible. To people who rebuked him for his habits, he humbly replied "Such am I verily such am I. I am exactly such a one as you describe. He collected around him a few simple-hearted worshippers of Kṛṣṇa of both sexes. He composed padas or bhajanas mainly devotional sometimes philosophic or ethical very often descriptive of the amours of Rādhā and Kṛṣṇa and he spent his days and nights in singing them to the accompaniment of his karatāla.<sup>1</sup> Ever happy and intoxicated with pure bhakti,

1 Karatālas are small cymbals loosely fixed in pieces of wood. They are held in each hand and used to beat the time to vocal music and are the proverbial accompaniment of bhajanas.





vision however, vanished as soon as they rescinded the decree of excommunication which they had passed against the bhakta. Many other incidents have been sung by later poets. Once Narasinha received monies and drew a huṇḍi on Kṛṣṇa at Dvārikā and God himself honoured the hill of exchange. Again Rā Māṇḍalik the king of Junāgaḍha called the poet and, to test his sainthood, asked him to get a garland hāra, from his Lord before morn threatening him with dire penalties if he failed to do so. The bhakta prayed the whole night, and Kṛṣṇa just as the dawn broke, gave him the coveted garland. Both these incidents appear to be based on a later tradition.

Domestic calamities overtook the poet. His wife died and later his son. His daughter became a widow. But the poet was happy as ever unshaken in his faith and love.

Believe me, all worldly happiness is shadowy. All things except Kṛṣṇa are ephemeral.<sup>1</sup>

And singing his love for his divine lover in passionate verse, the great saint philosopher and poet lived to a ripe old age.

## VIII

For centuries his padas have been handed down orally. The followers of Vallabhācārya considered Narasinha a vadhālā or a messenger of the coming dispensation and attached special sanctity to them. The result has been unfortunate. No padas are available in the poet's own language and some of them bear the traces of different authorship. The most notorious instance is that of *Hāra-mālā* which is supposed to have been composed by the poet to celebrate the occasion when Kṛṣṇa gave him a garland of flowers in Rā Māṇḍalika's court. The poet is confronted by representatives of other sects. All of them, including the poet thereupon break into mutual vituperation. Some padas put into the mouth of the poet are in questionable taste, and display narrow mindedness and arrogance foreign to Narasinha's temperament. The poem came into

<sup>1</sup> मुक्त संसारी सिध्दा करी मानजो,

he lived in an imaginary world, more real to him than the reality of worldly life.

But the bhakta had to pay the penalty of belonging to a caste composed of the fastidious Kunvarbāi married and bore a child, and her father had to give her husband's people presents by way of mośālā. Then, Śāmala had to be married. All these ceremonials and social occasions meant money, and the poor Mehtā owned nothing but his kara-tālas, his poor saintly companions, and his unalterable faith in his Kṛṣṇa. Nāgaras laughed at the penniless fool who believed that his God would help him. But someone always came forward with timely assistance for the godly man. Assistance so rendered came to be regarded miraculous, and the miracles were sung by later poets with faith and feeling.

Narasinha was not a fool, and not merely a poet. His life was inspired by a great philosophy. His heart went out to all men equally, and he sought every opportunity to bring solace to the lowly and the wretched. He derided family pride and caste exclusiveness, and mixed with the poor and the untouchables, teaching them bhakti. He sang.

He who leaves his family, worships Hari and bears the taunts of the world, he, say I, Narasinha, he alone will meet Hari. Others will live in vain.<sup>1</sup>

But the climax was reached when the proud, orthodox Nāgara Brāhmanas of Junāgadha found that he had gone to a dheda, an untouchable sweeper, to sing bhajanas. They forthwith excommunicated him. Tired of social persecution, the saint exclaimed, "O Lord! Do not give me poverty and birth in the Nāgara caste again."<sup>2</sup>

A semblance of poetic justice is done to Narasinha by later poets by adding another incident to this episode. When the Nāgaras were sitting down to a caste-dinner, they saw a dheda sitting next to every one of them. This

1 कुळ तजशे ने हरिने भजशे, सहेशे संसारनु महेणु रे;

भणे नरसैयो हरि तेने मळशे, वीजी वाते वोहणु रे

2 निरधन ने वळी नात नागरी, हरि न आपीश अवतार रे.

I have held the hand of the great Lord of gopis in pledge of love. I do not care for any one else. My manhood disappeared. I began to sing as a maid. My body was transformed. I was one of the gopis. I intervened as a friend, and soothed the frate lady (Rādhā) with soft words. Then I knew the delicate shades of emotion and sentiment, and felt strange experiences. He who sat and sang with Rādhā lived in my heart thereafter.

Modern prudery has tried in vain to find an esoteric meaning in the padas. The voluptuous imagination of the poet had been set on fire by the sex tinged bhakti of Vṛndāvana and it expressed itself in a poetic form sanctioned by the literary tradition of the age and acceptable to the religious sentiments of the author. The padas are subjective in their tone.

My Love has played the flute. I cannot stay in the house for a moment. I am so excited. What shall I do to have a look at him? 1

I clung to Kanji's neck, and drank the pectar of his lips

How shall I go to fetch water? I am pierced by his finto the tempter's eyes are dancing I am attracted by his grace

His eyes are matchless      There is magic in his eyes they have  
charmed me with love. How can I go to my house? He has stolen my mind!

Tell me, Sāmāli, dear where had you been? You have forgotten  
your love of late you are attracted to a new woman I am dying for you.  
I have weighed you in the balance

My Lord does not speak with me. I cannot live without hearing his words. Somehow I bear the separation. But what shall I do now?

Kṛṣṇa is with the gopī, and she addresses the moon thus

1. વાંસછઢી વાઈ મારે વહાલે, મંદિરમાં ન રહેવાય રે  
વ્યાકુલ થઈને વહાલાને, બોલા છું કરું ડપામ રે
2. કંઠે ત્રિવ્રાળી કહાનબીને અધર લમ્સરસ પીંચોરે
3. કેમ ધાઈ જલ જમુનાં મરવા, વાંસછઢીય વૈંધાળીરે  
કામળગારો નેળ નવાશે, રુટકે ઠું સોમાળીરે.
4. ઓચન માંહે કમળ મરીયું તે તો હુ નેહણું કરીયું રે  
કેમ મંદિર જાલ મારી સજની, મારું મન ઇમે હરીયું રે.
5. સાયું બોલ્યે કામલિયા વહાલા, કહોને ક્યાં ગયાં તારે  
હમણાં રેત ઇતાર્યું હરજી, પેલી નવલ નારણું મન મોણુ રે,  
તમો કિના અમે તલસિ મરિયે, તોલ તમારું બોયું રે.
6. મારો નામ ન બોલે બોલ, અણોલા મરિયે રે

existence about 1650; it was re-arranged and partly re-written by Premānanda in 1678, since when it has grown to twice its original size<sup>1</sup>

*Śāmalaśūno vivāha*, The Marriage of Śāmala, the poet's son, is an authentic autobiographical poem. The poet described the events of his life—how his brother's wife drove him out, the god Śiva took him to Śrī Kṛṣṇa, and he saw the rāsa, how his saintly wife served him, how a simple-hearted priest came to Junāgadhā to find a husband for the daughter of Madana Mehtā, a proud official of Vadanagara, how the priest, fascinated with the saintliness of the poet and the qualities of his son, betrothed the girl to Śāmala. The caste tried to ridicule the match, and the poet, goaded on by his wife, went to Dvārikā to the Lord whose friend he claimed to be. There he found Kṛṣṇa, who treated him with great friendliness and promised his support. And the Lord of the universe made the marriage procession of the bhakta a triumphant march full of pomp. The poet naïvely describes how the proud Madana Mehtā, when he rushed forward to greet his guest, saw Narasinha Mehtā as a divinity. The marriage was solemnised with éclat, the procession came back to Junāgadhā, and the poet humbly adds "The Lord disappeared as Narasinha stood with folded hands"

The reputation of the saint had evidently spread far enough to attract substantial generosity.

## IX

The bulk of his works consists of padas, about seven hundred and forty in number,<sup>2</sup> collected under the name of *Sṛṅgāramālā*, the Rosary of Love. They are the expression of the Caitanya attitude of mind. To Narasinha, as to Caitanya and Mīrān, Kṛṣṇa was the living Bridegroom. He was convinced that he had gone to Dvārikā with God Śankara and held a torch when Kṛṣṇa danced with Rādhā, and that, all absorbed, he had not even noticed that his hand was scorched as the torch burnt out.

1 Op cit. Introduction, pp 14-48

2 Op cit. Introduction, p. 4 -

Swing Festival relate to another popular festivity connected with Kṛṣṇa. In both these works, perhaps, the fāga literature was being pressed by Narasinha into the service of the bhakti cult. These padas have given to men and women in Gujarāṭa a glimmer of romance, of love, of the joy of life, which their humdrum every-day existence denied them.

## X

The next group of poems relates to the episodes in Kṛṣṇa's life as described in the canto X of the *Bhāgavata*. They are on the same model as the rāsa each being a series of short padas. They are *Kṛṣṇajanma* dealing with the birth of Kṛṣṇa, *Bālalīlā* describing the sports of his infancy, *Nāgadamana* dealing with the well known incident of his bringing back a ball which had fallen into the river Jumnā and incidentally vanquishing a cobra, *Dāṇalīlā* and *Māṇalīlā* relating the story of how Kṛṣṇa extracted the toll of curds from the gopīs and *Sudānā caritra* the story of an old friend, needy and poor, who goes to seek the aid of Kṛṣṇa. *Govinda gamana* The Departure of Govinda relates the episode of Akrūra taking away Kṛṣṇa from Gokula. These were composed at different periods of his life, the last was composed, as he himself tells us, in his old age. As akhyānas, they indicate a more advanced stage than those of Bhālanas, but less advanced than Premānāṇdas. They are not literal translations of the originals, nor are they, in presentation and substance, independent works representing Gujarāṭi life. The author knows the text well. The original episode is changed, unified by the poet's imagination; it is reproduced as a fresh story though not different from the Purāṇic original in incident and character.

*Suralasamgrāma* The Battle of Love which describes a boyish prank of Kṛṣṇa is an independent creation both in conception and execution. It is a work of higher literary value than many other akhyānas.

On an early spring morn when the birds are singing gaily Rādhā with ten friends goes to sell curds. She meets Kṛṣṇa who with ten of his friends, is out to gather his toll of curds. Kṛṣṇa abuses Rādhā. Angry like a feminine

Don't flicker like a lamp Moon! Be steady, just for once My Love is with me to night, all shyness is at an end . Let not your flame grow faint Look, my lover smiles on me The soul of my soul has met me to-day <sup>1</sup>

*Rāsasahasī apadī*, as it stands at present, is a loosely woven poem of about one hundred and twenty three padas<sup>2</sup>. But the original must have been a free rendering of chapters 29-33 of the *Bhāgavata* canto X. The poem begins by describing the gopīs as they came dressed up for the rāsa In words well-tuned to the idea, the poet first describes the jingling anklets of the cowherdresses as they run out to meet their lover, and then, in verse after verse, the longing of each gopi The rāsa begins The padas grow more picturesque, now describing the rāsa, now depicting the condition of some gopi The poet exclaims, as he describes his own part in the rāsa.

The torch-bearer, Narasinha was Hari's torch bearer, and his manhood disappeared

The lovely young women shouted 'thei thei' as Kāhna appeared with each gopi The anklets and girdles and the beat of drums sounded in exquisite harmony The ardent lover danced with ecstasy The resounding melody with its seven notes floated up to the sky The gopīs danced with graceful movements, and pressed him to their hearts, their arms on each other's neck " <sup>3</sup>

But exquisite fancies are rare The poet is all along absorbed in the grosser side of the rāsa the dress, the smile, the embrace and a thousand other details *Vasantanā pado*, The Songs of Spring, are in a similar vein, but the subject is the fāga festival. *Hindolānā pado*, the Songs of the

1 दीपकडो लईश मारे चादलिया

स्थिर थई रहेजे आज,

वहालोजी विलस्यो हु साथे लोपी सघळी लाज . . . .

रखे ज्योत तु झाखी करतो पीउडे माडयु हास्य . . . .

प्राणनो प्राण ते आज मुजने मळ्या.

2 Op Cit. Introduction, p 24

3 थेइ थेइ करे अगणित अगना, गोपी गोपी प्रत्ये सोहे कान,  
झाझर नेपुर कटि तणी कीकणी, ताल मृदग रस एकतान.  
नाचतां नाचता, छेल छदे भयों, सप्त स्वर धुन ते गगन चाली;  
लटके लटका करे, नाथने उर धरे, परस्पर वाहेडी कठ घाली,

'arrow of anxiety' The cowherds run for their lives, some fall Kṛṣṇa faints. He has to be carried away from the battlefield by friends. The fair warriors, flushed with victory pursue the fleeing men to the very outskirts of Vraja. And lovely Rādhā having vanquished the lord of cowherds marches on, occupying the conquered territory

This is the best of his long poems His favourite measure, prabhātīa with its slow moving music, often takes on a martial air The march the fight, the defiant messages are described appropriately, sound matching sense. The personality of Rādhā emerges from the poem with a vividness rare in the literature of the age. Determined proudly defiant, and lovelier by far than any other heroine in Old Gujarātī literature, her portrait is a piece of unusual creative art.

## XI

But Nārasiṅha's style is at its best in the padas of bhakti and jñāna, philosophy They present the different aspects of the real Nārasiṅha the Vedāntin the iconoclast who defied the existing formulae of life and for whom self surrender to his all-pervading Master was real and complete, the man who cheerfully bore the cross of worldly afflictions, his faith in the goodness of his Lord unshaken the saint whose heart went out to all His creed was positive his experience expressed itself in noble and touching eloquence, making his padas a living source of faith and inspiration.

What avails it if one takes his bath and offers worship? What avails it to sit in the house and give money in charity? What use is it to have studied all the six philosophies? To have preserved caste-distinctions? These are but tricks to gain a living. Nārasiṅha says Who knows not the Supreme Soul that dwells within him, who sees not the Essence of all things, he has wasted his life, precious as the cintāmani jewel." 1

His Vedāntism is highly practical.

1 शुं ययुं स्नान सेवा ने पूजा यकी । शुं ययुं घेर रही वान दीये ।  
 शुं ययुं खटदर्शन सेवा यकी । शुं ययुं वरमना भेद भाये ।  
 ए छे परपंच सहु पेट मरवा तथा आत्मराम परिग्रह न सोयो,  
 मणे नरसैयो तत्त्वदर्शन विना रत्नचिंतामणि जन्म सोयो.



Rudra incarnate, she catches hold of Kṛṣṇa. Kṛṣṇa attacks the young cowherdess, a battle ensues, but is suspended on the sudden appearance of Kṛṣṇa's father, Nanda. The belligerents conceal themselves for a while, and when Nanda passes on, come together again. They decide to meet on a full moon night to resume battle. Rādhā is determined to fight fiercely. "The vanquished must become the victor's slave," she says.

When the full-moon night arrives, Rādhā and her friends emerge from their houses, ready for the fray, each little amazon selecting her antagonist. Rādhā writes out a message calling upon the enemies to surrender, as luck would have it, Narasinha is present, and is entrusted with the letter. The young cowherds, on the other side, take counsel whether or not to yield to their fair enemies. One advises prudent surrender. "There is no joy for you in victory, no dishonour in defeat." But Kṛṣṇa refuses to submit to women. In the meantime, Narasinha comes along with the message, is taken to be a thief, and is beaten. He is, however, saved by Kṛṣṇa. The poet asserts his dignity as an ambassador, hands over the message, and, turning an ardent feminist, advises the young men to surrender. He says, "Do not think that it is so easy to vanquish women.. The lioness is more powerful than the lion, and, so is the cowherdess, strong and tough." But his advice is rejected, the young cowherds begin their march, and send Jayadeva, the author of *Gītāgovinda* whom Narasinha considered his comrade in the Lord's service, with a message demanding immediate submission. Rādhā scornfully rejects the demand, saying, "We are the primal forces of life, mothers of men, gods and demons. Have you seen the seed without soil?"

The pourparlers having failed, the armies march against each other. Kisses, embraces, 'side-long glances shooting from winsome eyebrows', and many other unmentionable missiles are valiantly exchanged. The poet takes his humble share in the fight. In the first round the amazons defeat the young cowherds, but Kṛṣṇa rushes to their rescue. Rādhā is overpowered at first, but recovers her ground. She goes back to her friends and shoots an

knows no fraud, he has outgrown desire and anger. Naraiyā says: To look at such a man is to earn merit enough to save seventy-one generations from hell.<sup>1</sup>

This was for our poet no academic description of the Āryan code of ethics. It was a flaming truth which the poet had felt and lived all his life, uttered in immortal words. In some of his padas the poet expresses himself with great poetic eloquence. In one such pada, Narasinha has risen to a power of conception and expression, a solemn majesty of noble, resounding utterance, which has scarcely been improved upon by any other author in the language.

Look at the sky see Who pervades it, uttering the words: I am He. I am He. At the feet of the Dark One, would I die: for there is none here who can compare with Kṛṣṇa. My mind, lost in one endless festive mood, cannot fathom the great, dark splendour. Know the animate and the inanimate as one: lovingly hold fast to the life eternal. Look there—where the flaming light shines out of a million, rising suns: where the heavens are ablaze with a golden mantle: there, the Supreme sports in joy swinging in a golden cradle. There, without wick or oil or thread, burns bright the fiery lamp, unwavering and everlasting. Let us see, but not with eyes, Him who is Formless. Let us drink in the delicious joy of this vision, but not with tongues. He is the Unknowable, the Deathless swinging high and low. The Lord of Naraiyā is omnipresent. The saints alone can catch Him in the web of their love.<sup>2</sup>

- 1 वैष्णवजन तो तेने कहीए, जे पीड पराह जाये रे  
परदुखे उपकार करे ते, मन अभिमान न खाये रे.  
सकळ छोक्यां सहने धेधे, निंदा ते न करे केनी रे  
वाचकछमन निबळ राखे तो, धन्य धन्य जननी सेनी रे.  
समष्टि ने सृष्ट्या त्यागी, परस्त्री खेने मात रे  
जीव्य बर्फी असत्य न बोळे, परचन नव झाळे हाथ रे.  
मोहमाया व्यापे नहि तेने, एव वैराग्य जेना मनमा रे,  
रामनामसुं ताळी रे सगळी सकळ तीरथ तेना तनमा रे.  
धमकोमी ने कपटरहित छे, छमकोबने निवार्या रे,  
मजे नरसैयो तेजुं परसन करतां, कुळ इकोतेर तार्या रे
- 2 नीरखने गगनमां कोस घुमी रबो, तेज हूं तेज हूं शब्द बोळे,  
स्यामना घरणमां इच्छुं हूं मरणरे, बर्हिवां कोइ नवी कृष्ण सोळे  
स्याम शोमा घणी बुद्धि ना शके कळी, अनंत ओच्छममां पय भूखी ;  
जड ने पैतन रस करी जाणवो, पकडी प्रेमे सबीबन मूळी  
बळदळ ज्योत उद्योत रवि कोटमां, हेमनी कोर ज्यां नीसरे तोळे;

You will never find the truth by making nice distinctions between soul, God and Supreme Soul Narasinha says When you forget I and Thou then alone will the Master help you <sup>1</sup>

The dhedas, sweepers, invite him to sing his bhājanas. He agrees to go, for 'where distinctions come in, God departs. To the eye of the dispassionate, all are equal' <sup>2</sup>

The poet goes amongst the untouchables and prays In the morning he returns, singing and keeping time with his karatāla The Nāgaras, his castemen, laugh at him What kind of Brāhmana is this, herding with untouchables? The poet is silent They say, "You don't know caste-distinctions" He bows low with folded hands and replies, "Yes! I have only the support of the Vaishnavas" He defiantly sings:

I am such a man, I am such a one as you say In the whole of the society I alone am wicked, yea, more wicked than the wicked You may call me what you like, but my love is deeper I am Narrasāyo of the wicked deeds, but the Vaishnavas alone are dear to me He who believes himself superior to the worshipper of Hari has led his life in vain" <sup>3</sup>

According to him, a Vaishnava is not one who worships Vishnu, he is the flower of Āryan culture He describes it in a verse which Mahātmā Gāndhī has made the hymn of his life.

He is the real Vaishnava who feels other's sufferings as his own He serves those who are afflicted and has no conceit. He bows before everyone, despises none, is steady in word, body and mind Blessed is the mother of such a man His outlook is always dispassionate, he has left all desires, he sees a mother in another man's wife. He never speaks an untruth, and touches no one's wealth Ignorance does not overpower him, his mind knows stern detachment. He has experienced ecstasy in the worship of Rāma, his body in itself possesses all places of pilgrimage. He has no avarice, he

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- 1 जीव ईश्वर अने ब्रह्मना भेदमां, सत्य वस्तु नहि सद्य जडशे,  
हु अने तुपणु तजीश नरसैया तो, गुरु तने हर्षथी पार पाडशे
  - 2 पक्षापक्षी त्यां नहि परमेश्वर, समदृष्टिने सर्व समान
  - 3 एवा रे अमो एवा, तमे कहो छो वळी तेवा रे,  
सघळा साथमां हु एक भुंडो, भुडायी वळी भुडो रे;  
तमारे मन माने ते कहेजो, स्नेह लाग्यो छे मने ऊडो रे  
हळवा कर्मनो हु नरसैया, मुजने तो वैष्णव वहाला रे;  
हरिजनथी जे अतर गणशे, तेना फोगट फेरा ठाला रे.

## NOTE A. THE AGE OF NARASINHA MEHTA

When the knowledge of early Gujarātī literature first began to be acquired, some scholars conferred upon Narasinha the honour of being the first poet both in date and merit. As will appear from the text, the literature had its beginnings at least three centuries prior to the date, 1414-1430, tentatively fixed for Narasinha by these scholars. (1) This date was chiefly based upon the year 1512 (A. V.) given in *Hāramāṭā*, a poem attributed to Narasinha, as the date when Rā Māṇḍalikā of Junāgadhā (c. 1433-1473) put his sainthood to test. *Hāramāṭā*, however is not composed by Narasinha himself but is the work of some later poet the legend of the garland apart from its intrinsic improbability has no historic basis and the belief that Narasinha and Māṇḍalikā were contemporaries has nothing in its support except the poem itself, the existence of which cannot be traced beyond c. 1650. (2) Further the earliest authentic reference to Narasinha himself is in a work of the grandson of the Valabhava govrāmī Vihānāthāji, composed about 1600. (3) The Gujarātī poets of the fifteenth and the sixteenth century most of whom were bhaktas or purāṇikas, had no knowledge of him, and do not bear any trace of his influence. (4) The first reliable reference to him in Gujarātī itself is in 1652 and the available manuscript of none of his alleged works can be placed before that. (5) Govindadāsa a diary of his and Caitanya's visit in August 1511 to a temple of Rānachodji, at Junāgadhā, is silent about this greatest bhakta of Kṛṣṇa as Rānachodji, who made Junāgadhā itself famous amongst the bhakti cults of India. (6) The bhakti of Narasinha bears traces of the Vṇḍāvana school which spread over the country about 1500. The date of Narasinha, therefore, can reasonably be placed in the sixteenth century somewhere between 1500 and 1580. Pursuing a doubt raised by Principal Anandabankar Diruva, I went into the question in *Gujarātī Sūtrīya*, (1927) and more elaborately again in the Introduction to *Narasimha Bhakta Harina* (1933) Narasimhan Divatia in his Varanasi Lectures, *Gujarātī Language and Literature*, while criticising some of my arguments, has admitted the validity of the doubt as to the orthodox date and the necessity of bringing it later

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The bhakta of a personal Kṛṣṇa merges in the philosophic saint, expressing the two-fold vision in one great word picture.

## XII

Thus, lived and sang the noblest figure of vanished Gujarāta

He dedicated thought, word, and deed to Śrī Kṛṣṇa. He placed all his desires and hopes at his feet... As he carried on this alchemic process, he outgrew his sensuality. His bhakti turned spotless, the love as of a gopī, which he cherished, grew measureless, he saw his Lover in all men. 'Who sees Me everywhere, who sees all in Me' was not a mere phrase to Narsaiyā, nor an idea, but a plain, living fact. He realized Īśvara-prandhāna forsaking all, he placed himself in His hands. And the stifling bonds of existence fell away from him. He came to be the embodiment of the Idea on which great souls from Vyās, Christ and Augustine to Caitanya and Mahatmā Gāndhī have built the fabric of life. Awake or asleep, his days were an eloquent commentary on the great truth perceived by Lord Veda-vyāsa

'Fix thy mind on Me alone, let thy will sink in Mine

So shall thou abide in Me alone—for ever, there's no doubt.'<sup>1</sup>

The legacy of rich and varied vocabulary and language of great power and beauty which he left, exercised great influence on literature. His padas, cast into slow-moving and elastic prabhātīā metre generally reserved for early morning prayers, moulded the language and sentiments of succeeding generations. His taste is often loud and vulgar. He lacks the delicacy of Mīrān, the intensity of Suradāsa, the classic dignity of Tulsidāsa. His language is too rhetorical to permit of that light, lingering touch which makes for great poetry. But he broke away from the lifeless literary tradition of his days. He changed Gujarātī poetry from an impersonal to a personal art. Poet, bhakta, apostle of Āryan culture—Narasinha was, and is, unique in Gujarāta.

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सच्चिदानन्द आनन्दक्रीडा करे, सोनानां पारणां मांही झूले.

बत्ती विण, तेल विण, सूत्र विण, जो वळी, अचळ झळके सदा अनळ दीवो,

नेत्र विण नीरखवो, रूप विण परखवो, वण जिह्वाए रस सरस पीवो.

अकळ अविनाशी ए नवज जाये कळ्यो, अरध उरधनी माहे महाले,

नरसैया चो स्वामी सकळ व्यापी रह्यो, प्रेमना तंतमां सत झाले,

were not, as it was once believed the handiwork of any particular section of writers either Brahmana or Jaina. Long before the versions now available to us were composed, their originals had become indispensable to the masses as a source of culture and entertainment in the whole of India.

These stories, unlike dharmakathās were not allegorical, nor did the didactic element in them subordinate the human. They were romances, pure and simple. A characteristic common to them was predominance of the miraculous. Witchcraft, incantation, transformation of the human body, revival of the dead, transition from one body into another were freely introduced. Fantastic adventures were no less common. Many of them had bourgeois setting, and described voyages and commercial enterprises. Robbery, seduction and kidnapping were by no means neglected.

They portrayed a free society, unknown to this period. They spoke of co-education of women free, educated and versed in the fine arts of headstrong feminists of betaīrae, highly cultured and loyal of a certain degree of general education. Love, intense and spontaneous or betrayal of it, provided the principal motive and ordinarily the miseries of lovers parted by accident or intention, sustained the sentimental interest of the story. The outstanding shortcoming of this class of literature was failure to delineate human character. The hero of one story was like the hero of another so was the heroine and so were the king and the hetairae—wooden and stereotyped.

Prahelikā, or a riddle, was a literary feature which they had inherited from their Sāṃkhya forbears. Dāṇḍin mentions sixteen kinds of prahelikās<sup>1</sup>, and even fifty years ago, solving riddles or koydas was a popular pastime in Gujarāṭa. Heroine after heroine goes about offering meaningless or even obvious riddles to men after having solemnly resolved to marry only the happy suitor who is clever enough to solve them. Perhaps in an age of ignorance, this was the only kind of cleverness which appealed to intelligent women.

1. *Kāvyaśikṣā*, III, 96-124.

## CHAPTER V. POPULAR FICTION

(1360-1652)

Original sources—Gunādhya—Folk stories common to Brāhmin and Jaina works—Characteristics—Ethical motive—Love—Alhyāna and Kathā—*Vetālapañcavīṁśatikā* (1360)—*Sinhāsana dvātrīṁśikā* (1463)—*Pañcatantra*—*Sukasaptati*—*Mādhavānala dardhaka prabandha*—*Caurāṅgi cūṭikā*—*Māruṭha cūṭikā* (1511)—*Vidyāvrāsano Patīṭi* (1429)—*Sūratī o Kāsa*—*Sakya āraṇya Sūratī*—Jain legendary literature—*Lāvanya samayā* (1185)—*Vinayā prabandha*—*Nayasundara* (1560-1620)—*Rājacandārūa*—*Kusumaśrīrūa* (1652).

From prehistoric times, India possessed a fascinating wealth of folk-lore. Literary men from Bhāsa downwards have drawn freely upon it, and all literatures, Samskrta, Prākṛta, Apabhraṁśa, Old and Modern, glisten with its golden threads.

### I

The *Jātakas* were a rich storehouse to draw upon. Gunādhya, the author of the lost *Brhatkathā* in Paisāci Prākṛta, was looked upon as the father of popular fiction, and *Kathāsaṁskṛta*, (1063), an edition of the work abridged by Somadeva, true to its name, was the ocean where met the rivers of popular imagination. Kshemendra composed a similar collection of tales under the title *Brhatkathāmanjarī*. *Pañcatantra*, another such collection, was translated into Pehlvi in the sixth century, and into Italian and English early in the sixteenth century. Some of the stories in the Arabian Nights can be traced to early Indian sources. Other favourite sources drawn upon by Indian authors were *Vetālapañcavīṁśatikā*, *Sinhāsana dvātrīṁśikā* and *Sukasaptati*.

With classical influence on the wane, fiction came into popular favour in Gujarāṭa, and many authors diverted their attention from religious to secular literature. Even dharmakathās were presented as portraits of real life. In the hands of Bhālaṇa, as we saw, even the Purāṇic ākhyāyikās developed a tendency to become popular tales.

The stories composed in Gujarāṭa depicted life as it was before the Mussalman invasion of the country. They

*Śukasaptati* was another fruitful source of popular tales. A man left for a foreign country, and, in his absence his wife was tempted to break the marital vow. But her parrot was a clever bird. Every night, as the woman was tempted to leave the house in search of a love adventure, it started telling a story about a woman who extricated herself from difficulties. At a thrilling point in the story, the parrot would ask the woman how the heroine should act. When she confessed her inability to offer a way out, the parrot would tell her not to leave the house that night if she wanted to hear the solution. Thus, on every one of the seventy nights, the woman, attracted by a fresh story, gave up her intention of seeking a paramour. At the end of the period, the fortunate husband returned to find his wife as chaste as when he had left her. The first Gujarātī version (c. 1582) of these stories is by Ratnasundara, a Jaina sādhu. Tales of conjugal perfidy were always been heard with avidity then as now.

Popular imagination, highly exercised over Vikrama, produced a number of other tales independently of Sanskrit sources. Mangalamāṇeka, a sādhu, composed about c. 1582 *Vikrama ane Khāṇṇācorarāsa* based on such a tale. Similar tales were also told about Siddharāja who to Gujarātīs was a replica of Vikrama in valour and generosity. In c. 1549 Matisāra composed a work called *Karṇāra manjarī* in which a statuette on the famous Rudramāla temples at Siddhapura tells a story of her love. In c. 1577 Kanakamudrā composed a *Karṇāramanjarī rāsa*.

### III

Another tale of wild romantic love which fascinated Gujarātīs was borrowed from *Kamakundalā Nāṭaka* of Ānandadhara (c. 1300). It appears to have been popular both in North India and the Deccan, for we find it adapted both in Hindi and Marāṭhī. Gaṇapati, a son of Narasā Kāyastha, composed a *Mādhavānala-dogdhaka prabandha* in Old Gujarātī at Āmod in c. 1528. It had evidently a wide appeal, for one of its copy was found in Bikaner<sup>1</sup>. Gaṇapati's work consists of 2500 dogdhaka verses and is inspired by a

1. Vide, Mufumdar's Article in *Gujarati Sahitya*, p. 411 (Guj.)



## II

The source largely drawn upon for these stories was the *Vetālapañcaviṃśatikā*. Candragupta II, the Gupta Emperor and the traditional Vikramāditya of Ujjayinī, is the hero of these miraculous tales. A yogī asked Vikrama to carry, without uttering a single word, a corpse hanging on a tree to a place where miraculous powers could be acquired by certain processes. The king took down the corpse, when the ghoul, Vetāla, residing in it, began to tell a story. At the end of the story, the ghoul put a question to the king. The king, forgetting the yogī's injunction, gave a reply, upon which the corpse disappeared, and was seen again hanging on the tree. This incident is repeated twenty five times, and every time Vetāla produces an interesting story.

Vikramāditya, styled *paraduhkhabhanjana*, the reliever of people in distress, is the king Arthur of India. At one time there was scarcely a house in Gujarāta, perhaps in many parts of India, where his exploits were not listened to with rapt attention. Sāmala compares their recital with the *Rāmāyana*. The first available work on these legends in old Gujarātī is by Madhusūdana Vyāsa (c 1360) and is called *Vikramacarita cupāi*. Up to c 1668 as many as five poets had composed works on these legends.

Another popular work is *Sinhāsana dvātrīṃśikā*, composed by the sādhu Kshemankara from original sources in Māhārāshtrī Prākṛta. In these tales, King Bhoja of Ujjayinī discovers the throne of Vikrama, on which are carved thirty-two statuettes. Every time Bhoja desires to seat himself on the throne, one of the statuettes asks him not to do so till he has been as generous and helpful as Vikrama. Thus each statuette in succession tells a story relating the exploits of Vikrama. The first available version of these stories in Old Gujarātī is composed by Malayacandra in c 1463. Many authors wrote about them till c. 1721, when Sāmaja Bhata re-wrote them.

*Pañcalantra* was revised in the thirteenth century by Pūrnabhadra, a Jaina sādhu of Jhālora. In the fifteenth century, this work was twice rendered into Old Gujarātī.

He goes to Ujjayini and describes his distress in verses which he writes on the wall of a temple. Wandering in disguise about the city at night, as was his wont, to discover the miseries of his subjects king Vikrama reads the verses, and he employs a dancing girl to find their love lorn author. Mādhava is found and is brought to Vikrama. Apprised of the hero's love for Kāmakuṇḍalā the 'reliever of distress' forthwith calls upon Kāmasena to give her up and, on his refusal to do so, marches upon his city with an army.

Vikrama, however, wants to test the strength of Kāmakuṇḍalā's love. He goes to her in disguise and tries in vain to win her for himself. As a further test, he informs her that Mādhava is dead. On hearing of the death of her lover *Kāmakuṇḍalā* becomes unconscious and is on the point of death. The king comes back to his camp and informs Mādhava of her death. The poor lover also faints. Vikrama, horror-struck at having killed a Brāhmaṇa, wants to commit suicide. The spirit Vetāla, his friend from the other world, comes to his rescue and revives the lovers. They are married by the king with great pomp and the lovers live happily ever afterwards. The Gujarātī poets have worked into this tale a history of the previous births of the lovers after the style of *Taraṅgalotā*.

*Caurāṇcāśikā* is another love-story in Samskr̥ta which attracted the attention of Gujarātī authors. Bilhāṇa, a poet from Kashmir, so runs the story: fell in love with the daughter of Kshitipālā, a king of the Punjab. The father, discovering his daughter's infatuation for the poet, banished him from his kingdom. The heart-broken poet poured

कहि तु कालिन् महा धरै राखुं इदम् गद्यारि ।  
 मूढानि मूढी माधवा पण्डित रवे पद्यारि ॥  
 आवसि माधवउ आवसि माहा आवसि काजळ देशि ।  
 पणी लागू छवै पीढ हुस म म आवसि परदेशि ॥  
 आव आरीसामहि तुं वनन बाहुं कंठि ।  
 सितपति बाळ सप करी किन्दइ न छुटइ गंठि ॥  
 आज अनोडामहि धरै ईश्वरणइ निम रोग ।  
 हुं विषपती विरहिणि स्वामी म छडिसि संग ॥

*Madana Purāṇa*, a Purāṇa of Love Kuśalalābha wrote a *Mādhava-kāmakundalā ṛṇsa* in c. 1560, Sāmala gave his own version of it and called it *Mādhavānala*, and a play based on it evoked interest even in modern times

In the city of Pushpāvati, where Kāmasena rules, lives a Brāhmaṇa youth by name Mādhava, 'as handsome as Love'. The women of the town run after him, and the citizens beseech the king to get rid of so fruitful a source of trouble. The king, in a judicious mood, tries to test the intensity of the fascination exercised by the boy by bringing him before his queens. Finding him, however, a danger to his own domestic peace, the king promptly banishes him.

Mādhava, wandering from place to place, comes to Amāvati. His extraordinary intelligence immediately draws the attention of the local king, who gives him an honoured place in his court. A hetana, Kāmakundalā, the favourite of the king, is at the moment dancing. Mādhava watches her performance. Admiring her skill in dancing, undisturbed even by a bee which alights on her dress, he presents to her the very betel leaf, bidā, which the king had presented to him as a mark of honour. The king angry at the scant courtesy shown by Mādhava to the royal present, orders him to leave the town. The young man with the curse of beauty upon him, while on his way to leave the city, meets Kāmakundalā. She invites him to her house. The two meet, both fall in love with each other, exchange spicy riddles and their spicier solutions and are happy. In the morning, both part from each other with breaking hearts. Ganapati puts the following prayer in Kāmakundalā's mouth.

The fair one whispers thus "Mādhava, pray do not go. I will get a subterranean room made, and keep you there. If you like, I will lock you up in my heart. But do not move a step away from me. If you hide yourself in my eyes, I shall screen you with collyrium. I fall at your feet, I beg of you, do not go to a foreign land. Come to the mirror, and I will close you in with my arms around your neck (as a bee is enclosed in a lotus), the sun, when he rises, may open all other petals, but not the knot I will have tied you with. I will wear you inside the knot of my braid, as Lord Śiva wears Gaṅgā. I am a forlorn woman, I weep in distress. My Lord, do not leave me."<sup>1</sup>

<sup>1</sup> माधव तुम्हो म चालिंसि गोरी झपड़ गूझ ।

भलु कराविशि भूइरु माहि राखिनि तुझ ॥

is had to a trick the date of marriage is fixed but the kings of Junāgadha and Pātapa are informed of it so late as not to permit of a journey from their capitals to Jhālora. On the appointed day, Piṅgala alone is present, and is married to Umā.

Umā gives birth to Māru short for Māruvaṇi, whose body is as fragrant as kasturi'. When she is a year and a half old, a famine overtakes the land and Piṅgala and his people seek a more favoured land near Pushkaratīrtha Nala, the king of Nalavaragadhā, comes there on a pilgrimage with his queen and a three-year-old boy Salhakumāra whose pet name is Dhola.

The two kings become friends, and cement their friendship by marrying the baby Dhola with the infant princess. Nala then returns to his own country and through time and distance, becomes indifferent to the marriage of his little son. Dhola grows up ignorant of his marriage, and is married to Mālavani a princess of Malva.

Dhola who is fond of horses, makes friends with a horsedealer. The horse-dealer, when he goes to Piṅgala, learns to his surprise that the king's daughter has been married to his friend Dhola, and is awaiting an invitation from her husband. He informs Piṅgala's men about Dhola's marriage with the princess of Malva. The information reaches Maru. With an aching heart, she goes about sending messages to the husband whom she has loved from infancy. Piteously she addresses a sārasa bird in the lake.

*Bird! lend me your wings. I shall ever be grateful. Flying across the seas, I will go, meet my lover and then give them back to you. This land of the North is oppressive. my heart lives in the South.*<sup>1</sup>

But the bird does not listen to her. It flies away. 'Unfortunate indeed is she who has been deserted by her mate.

In distant Nalavaragadhā Dhola's mother lets fall a reference to the marriage in the presence of her son, who thus comes to know of the wife he has married in infancy. But the jealousy of his wife, Mālavani is roused. She

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<sup>1</sup> कुरमां आपो पंथी पाँको विनो वहेस  
सागर छे प्रीठ मिला, प्रीठ मिल पाछी वेस  
उतर दिस उपराठीयां, दिपण साँसुं हीमाँह

forth his feelings of sorrow and disappointment in the fifty verses of this work<sup>1</sup> Some Gujarātī poet has prefixed another poem of seventy-four verses to this one, giving a local turn to this romantic incident. According to this poem, King Virasinha of Pātana employs Bilhāna to teach his daughter Śāsikalā. The teacher and the pupil fall in love with each other and are secretly married. When the king discovers the marriage he sentences the poet to death. This story has been worked upon by Jñānācārya in his *Bhlhanākāvya* (c. 1500) Sāmala Bhata has incorporated the story in his *Madanamohanā*.

#### IV

But Gujarātī poets also composed original stories *Māṇḍolācupā* by Kuśalalābha (c 1561) is the most attractive of such stories. Another version by an unknown poet was composed in c 1601, and yet another was written in c. 1616 by Ānandodaya. Dayabhai, a modern dramatist, has drawn upon the story for his play, *Umā-Devdī*.

The language of Kuśalalābha's work, parts of which are in prose, presents the Rājasthānī aspect of Old Gujarātī. The plot is realistic, and the sentiments and imagery have an old-world flavour. It is a beautiful love-poem of old Gujarāta, fresh with local colour. The note of love sounds true and intense in its appeal as in no other poem of the age. The poet unequivocally admires the sentiment of Siṅgāra. 'It is the principal among the nine rasas. It pleases the gods, it is the friend of women. Respect for the plighted word, affection, humour, pathos, voluptuousness, laughter, love, and the joy of reunion, all are found in it.'

In the city of Pungala in Māravāda, lived king Pingala. He receives an offer to marry Umadevī, the beautiful daughter of Sāmantasinha of Jhālora. Umā has already been twice betrothed, once to the king of Pātana, and again to king of Junāgadha. But the mother of the princess dislikes Gujarāta. "Gujarāta is full of diseases and lunatics. Weak men and shameless women live there. How can we give the princess to such a country?" Ultimately, recourse

1. Sir Edwin Arnold has rendered the work in English,

ent husband are in vain. She is, however, successful in exacting a promise from him that he will not start on his journey as long as she is awake. Malavati then tries to give up sleep but nature is too strong for her, and one day as she falls asleep Dhola takes the road to Pungala. Malavati wakes up to find her husband gone and bewails her lot.

Cursed is the land which has no mountain. If there had been one here, I would have thrown myself from it. Love, I go mad when I see a bed like a black cobra, it poisons me.

She sends a parrot to bring her husband back. The parrot flies to Dhola and tells him to return. 'Malavati will die without you' Dhola replies heartlessly 'Go, collect wood and, when she dies cremate her.'

Approaching Pungala, Dhola sees Maru as she comes with her friends to fetch water from a well outside the town. The parted lovers meet, and are received with joy by Maru's parents.

My lover whom I awaited has come. The pillars dance, the house smiles, the bed-steads reel with joy<sup>1</sup>

After a few days spent in pleasure of all kinds Dhola, with his bride, sets off for his native land. People warn him against the jealousy of one Umar Sumara whose offer for Maru's hand has been rejected. On the way a serpent bites Maru and she dies. Dhola prepares to die with her on the same pyre, removes his ornaments and gives a message to his camel to be delivered to his parents.

But God Saṅkara and his spouse hasten to the rescue of true love and Maru is revived. Resuming their journey Dhola and Maru meet Umar's men. They induce Dhola to join them in a drinking bout, intending to kill him when drunk, and to capture Maru. She comes to know of the plan and warns him. Hotly pursued by Umar's men, the galloping camel bears them in safety to Nalavaragadha. Every one is happy and Maru and Malavati both basking in their husband's love live like two sisters.

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1 से साजन पधारीया, ज्यारी जोती बाट, -  
 सोम कुदै वरि हरे, देखन सगी पाट

causes messengers from Pungala to be killed, so that no message of Māru is ever delivered to her husband.

King Pingala is surprised that none of his messengers ever return. Finally, Māru sends her message through wandering minstrels.

Wanderer! Give a message to Dholā. Come to me soon, beloved! Without you, your bride is heart-broken, a bow without the string.. Love! If you do not come by the beginning of Śrāvana, the lightning will fall, and I shall die in fear.. .. Day and night, I weep, for I am lonely without you Daily I worship the direction in which you live, my eyes have not closed in sleep since you left. Love, Come soon. Else, be assured, the crows will fly over the dead body of Māru'.<sup>1</sup>

The message reaches Dholā. He wants to leave for Pungala, but Mālavanī, anxious to keep him to herself, induces him to put off his visit on one excuse or another

Now, my beloved, the rains have come, the roads are muddy, the creepers cling to the trees, women, to men<sup>2</sup>

Dholā sends a bard with a message to Māru, and prepares to go, in spite of the protests and wails of Mālavanī. The latter even requests the riding camel to feign lameness, but all her efforts to put obstacles in the way of her impati-

1 पथी एक संदेसडो, ढोलानै समजाय ;

. . . . .

विहलो आवे बलहा . . . . .

तो विण धण वीलषी फिरै, गूण विण लाल कवाण.

. . . . .

जो तुं ढोला नावीयो, श्रावण पैहली तीज;

सैहरा षवेशी वीजली, मुध मरेसी षीज.

. . . . .

हुं रुनी निसदिन भरि, सुणि ढोला तु जोय,

जिण दिस तुं सजन वसै, तिण दिस मोहि सलांम;

जबथी हम तुम वीछडे, तबथी नयणे नीद हराम.

. . . . .

ढोला आज्यौ वेगसुं, न आया तो निमलेस;

मारु तणै करंकडै, वायस उडा वेस.

2. पावस आयो प्रीतम, पगे विलंबी गार,

वनां विलांबी वेलडी, नरां विलांबी नार.

to a fool. The princess having known her husband from his boyhood declines to believe in his reputed learning.

King Ratnaketu learns that his minister, though able to win over every one has failed to win the heart of his own wife, and curious to see the woman who could not be won by so charming and learned a husband invites himself to dinner at their house. To frustrate the king's curiosity, the princess wears in turn three different dresses and the king fails to ascertain which of the three ladies serving him is his minister's wife.

The king's curiosity remains unabated. He gives orders that his minister's wife should come and sing at a festival held outside the town in honour of the guardian deity. The princess makes what she thinks an impossible condition. 'I will sing only if my husband plays an instrument in accompaniment!' says she. To her surprise the condition is accepted. The minister plays upon the instrument to perfection and she has to sing. The people are transported with joy at the skill of both and the king has them carried in a procession through the city.

During the procession, the princess loses her ring. And for the first time after their marriage Saubhāgyamāñjarī speaks to her husband, when she asks him to find it. Śrīvatsa goes back in search of the ring but is inadvertently locked out of the city at night. Being in a hurry to return to his wife he tries to enter the city through a gutter, and in doing so is bitten by a snake.

A courtesan, who sees what has befallen him takes him to her house and cures him of the snake-bite. Śrīvatsa in return, promises to grant any favour she might ask. The hetaira demands that he should live with her as her paramour and as a man of honour, he has to keep his promise. Unwilling to take risks the woman ties round his foot a charm which immediately turns him into a peacock.

Peacock by day and paramour by night, poor Śrīvatsa leads a miserable existence. One day Śrīvatsa the peacock, flies to his own terrace, and hears Saubhāgyamāñjarī bewailing the loss of a husband whom she has come to love too late. On the following day he again



## V

Another popular story, *Vidyāvilāsa*, is taken from Vinaya-candra's *Mallināthamahākāvya* (c. 1229) in Samskrta. The first Gujarātī version of the story, written by Hirānanda under the name *Vidyāvilāsano Pavāḍo*, is dated 1429. The most racy and popular version of it, undoubtedly, is that of Śāmala under the name *Vinecatanīvārta*.

In the town of Kāñcanapura lives Śrīpāla, the nagara śetha. He calls his four sons and asks them the best way to make money. Three of them indicate the normal methods of business, but the fourth, Śrīvatsa, an idiot, talks sedition "I will rule as our king does" says he, and his father drives him out of the house.

Śrīvatsa goes to Ratnapura and attends school, where his dullness earns for him the name mūrkhacata, the fool. Among his fellow-pupils are Saubhāgyamañjarī, the king's daughter, and the son of the minister. The princess is in love with the minister's son, but he does not encourage her. The princess is insistent. The reluctant lover plays a trick upon her, he persuades the idiot to impersonate him as bridegroom, marry the princess, and run away with her during the night.

Before leaving the city, Śrīvatsa goes to offer his parting salutations to his teacher. Taking pity on the idiot, the teacher invokes Sarasvatī, the goddess of learning, and gives him some water endowed with the miraculous power of making a man learned. The idiot drinks the water, and, on the instant, he sheds his idiocy like a cast off skin. The princess, under the impression that she has married her lover, silently travels with him the whole night on a camel. When the dawn comes, she discovers to her horror that she has married the wrong man, and that too the idiot.

They come to Ujjayinī. Śrīvatsa, now poet and scholar, earns fame and the title of vidyā-vilāsa, one who delights in learning. Śrīvatsa's learning attracts the king's attention and he is appointed prime minister. Meanwhile, the unhappy princess, ignorant of the transformation her husband has undergone, lives in an upper storey of the house, bewailing the lot which has tied her

from some unknown Prākṛta source. Its first available Gujarātī version is dated c. 1410 and many versions have followed. In the villages its latest version still holds the field against modern stories.

## VII

During the fifteenth century the literary activity of the Jaina sādhus was as brisk as before though its direction underwent a change. They were at an advantage compared to the Brāhmaṇas in those troublous times. They were not burdened by family or social ties. Except during the monsoon they were always on the move, immune from the political misfortunes which had overtaken Gujarāta. Their literary tradition was intact, for their clientele was rich enough to preserve the integrity of the upāśrayas which sheltered them their pupils and their libraries. As they travelled from the Punjab to the Deccan their outlook grew wide and varied while their solitary life left them sufficient leisure to acquire a thorough knowledge of Samskrta and Apabhramśa literature.

The sādhu composed caritas of the self same tirthaṅkaras, cakravartins and saints as the literary sādhus before him had done. Just as the Brāhmaṇical author was obsessed by certain Purāṇic heroes he was by Bharata, Rshabhadeva Neminātha and Sthulibhadra. He wrote about them in tedious, monotonous rhyme. Sometimes he varied his theme by writing about Kumārapāla and Vastupāla. He also tried his hand at philosophic discussions sermons saṃjāyas or eulogies of places of pilgrimage, and other religious subjects. But, unfortunately religious propaganda was the sole ostensible excuse for his resorting to literature and consequently his work suffered from a surfeit of religious and moral bias. He lacked the emotion of bhakti to elevate his utterance to even comparatively artistic poetry. With lapse of time even his stories lost in interest, for every incident had to be moulded to a narrow rigid code of life.

## VIII

Some of the Jaina poets have hitherto suffered unmerited neglect. Their language for a time was treated as archaic

visits his home. On this occasion, his wife's friend happens to untie the chain, and he resumes his own form. The husband recounts his tale of woe to the wife, but insists on being turned into a peacock, for a word plighted even to a courtesan must be kept. And once more a bird, he flies back.

But the princess reports all she has heard from her husband to the king, who retrieves him. Śrīvatsa, now restored to his usual form, is honoured by the king. Giving him his daughter in marriage, the king retires to a forest. Śrīvatsa succeeds to the throne, marches on the city where his father lives, and, defeats its king. The story ends with the reunion of the father and son.

## VI

There are two other love-stories of a still more fantastic kind, in which romantic lovers pass through a succession of lives in order to attain a happy union. One is *Hansāvahī*, the available Gujarātī versions being of c. 1355, 1457, and 1617, the last by a poet of the name of Śivadāsa. This poet also wrote a tale called *Kāmāvalī*, which Virjī, the pupil of Premānanda, re-wrote in c. 1669. The heroines of these two stories are a class by themselves. They begin as man-hating feminists, become love-lorn damsels, and end as loving wives. There is yet another popular story called *Śilavatīno rāsa*, in which the loyal wife of a merchant sojourning abroad is believed to be carrying an illegitimate child, and is driven out of the family. Tragic adventures befall her, but, in the end, she and her husband come together. Matters are explained, the child is proved to be legitimate, and the wife is taken back, her honour fully established. There are three versions of the story dated c. 1547, c. 1580 and c. 1644 respectively. Sāmala has adapted the story in *Bhadrābhāmī*.

One other tale, *Sadayavatsa-Sāvalingā*, has charmed Gujarāta for about five hundred years. Sadayavatsa and Sāvalingā, husband and wife, are banished from their native city, and are separated. Ultimately they meet after undergoing fearful experiences, in all of which the fantastic vies with the miraculous. The story is possibly taken

Afraid of their enemies his mother takes him to her father's village, where he acquires knowledge of arts and skill in arms through the favour of the goddess Ambāji. He is betrothed, and also discovers a buried treasure (canto iv). The auspicious signs on the body of a bride, the virtues of a good woman—rather a formidable number—the marriage of Vimala and Śrīdevī, and the festivities accompanying it are then described (canto v). The poet depicts their joy with an unusual restraint.

Lovely flowers spread their fragrance in beautiful gardens. There, they sport in dalliance make coronets of camp flowers and crown each other they gambol in fountains.

Vimala then goes to live in Pātana. King Bhīma is jealous of the rich and brave Vimala and tries to have him killed by a tiger but Vimala kills the tiger (canto vi). Tired of the persecutions of the king Vimala leaves Pātana captures Candrāvati near Mount Abu and becomes its ruler. A traveller tells him of the twelve sultans in the city of Rome who have made it their business to destroy the Hindus. Vimala marches on them with his army which is described in detail. A battle follows. Vimala is victorious, and returns to his city in triumph (canto vii). Then is described Vimala's war with the Brāhmaṇa king of Thatha in Sindha (canto viii) and finally the reader is treated to an account of the greatness of Jaina religion and to an autobiographical note (canto ix).

Vimala was a heroic figure during the days preceding those of Siddharāja, but the story of the poet is entirely fictitious. For a study of contemporary manners the work is invaluable, but, as literature, of little worth.

## IX

Half a century after Lāvāpyasamaya, we encounter Naya-sundara. He lived between c. 1560 and 1620, resided for a long time in Gujarāta and had a lady disciple, Hemasri who composed *Kanakāvatī* (c. 1585). Nayasundara, like all Jaina sādhus travelled far and wide, and was a student of the Saṃskṛta, Prākṛta, Hindi and Urdu literatures. He left three social rāsas—*Rūpacandrakuhavararāsa* (c. 1581)

the religious and moral precepts with which they sowed their compositions repelled both scholar and reader ; and the unbalanced praise of Jaina scholars more often than not retarded a due recognition of their real worth.

The most notable author of the sixteenth century was Lāvanyasamaya, an author of considerable literary attainments. His original name was Laghurāja. He was born in c 1485 in a Śrīmālī Vanika family of Ahmedābād, and was initiated as a Jaina sādhu at the age of eight. His autobiographical note in *Vimalaprabandha* runs :

Through the favour of Sarasvatī, I became a poet in my sixteenth year and so I have composed excellent rāsas, with parts in prose and parts in poetry, using chanda, kavītā and cupāi. I have also composed songs and poems in different tunes, and also dialogues

He composed over twenty nine works. Four of these are rāsas of tīrthankaras and saints. One is *Rāvanamandodariśamvāda*, c. 1506, a work based on the *Rāmāyana*, being a dialogue between Sita's abductor and his wife. The other is *Devarājavatsarājacūṇī*, a story of the ordinary type. He also wrote the well-known *Vimalaprabandha*, c. 1512, and other religious and ethical poems.

*Vimalaprabandha*, or *Vimalaśā*, purports to be a biography of Vimalaśā, the minister of Bhīma I, the Cālukya king of Pāṭāṇa, but it has scarcely any historical value. It is a story based purely on tradition. But, such as it is, it is better than the rāsas on historical persons of the centuries following, and represents an intermediate step between the historical prabandha of Merutuṅga and the popular legend of Rshabhadāsa. This prabandha was rendered into Sanskrit in c. 1522 by Saubhāgya

The prabandha begins with a description of the Hemakūta mountain, of the foundation of Śrīmāla by the goddess Laxmī (canto i); of the origin of the castes known as Śrīmālas, Ośvālas and Poravādas, of good omens; of the eighty castes of the Vaiśyas, of their social customs (canto ii), and of the iniquities prevalent in the Kaliyuga. (canto iii). The birth of Vimala is then described. The auspicious signs on his body foreshadowing greatness are mentioned. The ceremony of putting him to school and the way he completes his studies are next described.

friend asks her to have confidence in her womanly instincts. A woman always wins.

In a moment, she weeps, and, in a moment again, she smiles and puts the minds of helpless men on trial. She can speak one thing and do another. A woman has no peer in the world.

The friend then tells her the story of the clever wife of King Vikrama a son, and, in telling it, relates a few miraculous events (canto iii). But Sohāga longs for a husband fit to be her mate. The friend first brings her king Vikrama as a suitor but he is unable to solve the riddles proposed by the girl, and is rejected. Sohāga then asks her to fetch Rūpacānda she has seen him buying betel leaf at the shop opposite her house. The friend goes to the young merchant but finds him unresponsive. But she persists.

She saw you once with her eyes, but she has been mad after you since. Her every moment is endless as a hundred years. Dame Lotus lives in the lake and the Sun in the sky but she blooms only when he appears.<sup>1</sup>

And the poet declares

When you look at a man, and your body and mind rejoice and the eyes grow fond, do not desert him even if life departs.<sup>2</sup>

Rūpacānda comes to Sohāga and is struck by her perfect beauty. Then follows a conventional description of her limbs with stereotyped similes. He falls in love with her at once. Again and again he looks at her for his eyes are insatiate. The lovers then spend the night together. Sohāga is happy.

He is the very lover who visited her in her dreams she decides to borrow the thousand eyes of Indra to be able to look at him again and again.

A passage at arms in solving riddles follows. Their sports are then described in the usual fulsome style (canto iv).

- १ एक धार तुं नयनवी, दीठो बड़ रमाय;  
तिहायी सागो बेजबो हूँ बर्षा सो पाय  
कमलिनी सरबरां वसे सूर्य वसे आकाश  
जब देखे पिठ आपणो तब से पाय विकास
- २ जे दीठे तन मन हसे, नयनो घरे सनेह,  
वे माजस नहि मूकिये, प्राण त्यजे ओ देह

*Surasundarīnāsa* (c 1590), and *Prabhāvatīnāsa*, besides one Purāṇic rāsa, *Naladamayanṭī* and two religious works.

*Rūpacandraṇāsa* is one of the best written social rāsas of the century. The miraculous elements are to some extent repressed, or relegated to interlude tales. The diction is inaccurate, but ornate, and largely influenced by Samskrta. It contains a much larger element of local and foreign words, is more rhetorical than Bhālana's, and, at places, develops a music and elegance of its own. The detailed descriptions of the conventional sort are often relieved by a freshness of outlook and humour.

After the inevitable description of lands, the prosperity of Mālva is described, 'the happy land which has no thieves, where there is plenty of affection but no selfishness'. Then is given a detailed account of its capital, Ujjayinī, of its palaces, temples and marts 'with bejewelled merchants, fat and handsome, whose hands never leave off twisting their mustaches, their gaze fixed on customers'. In that city, resided a merchant Dhanadatta and his wife Dhana-sundarī. The author points out at great length how a good woman is a blessing and a bad one a curse (canto 1).

The merchant and his wife had a son, Rūpadeva. His infancy is described with a wealth of realistic detail. Rūpadeva is put to school and the ceremony connected with going to school is described, as also the subjects he learns there. The thirty-two qualities of a perfect man are then enumerated. Rūpacanda's marriage, and the ceremonies, dinner and festivities connected with it, are described with picturesque details, (canto ii). The description holds good in every respect in many parts of Gujarāta and Māravāda even to-day.

Guṇasena, a tributary of the king of Kanauja, comes to live in Ujjayinī with his beautiful daughter Sohāga, who has decided not to marry. She attains her seventeenth year 'The flood of youth increases, and Kāmadeva, the god of love and youth, comes and lives in her body'. She wants to see a drama, but her friend restrains her. "How can song and dance be heard and seen by an unmarried girl?" The girl feels very miserable, for she has not yet found the man whom she could love. How is she to find him? The

posed by Māṇikyachandra in Divā in Gujarāṭa (c. 1220) It is not in the author's best style but, with this work composed a hundred years earlier, one can easily understand how Premānanda came to write his masterpiece. *Sura sundarīrāsa* is a comparatively inferior work. It is a rapid recital of the adventures which overtake a princess abandoned in a forest by her husband.

Nayasundara represents the authors in Old Gujarāṭi who adopted a style and manner exactly the reverse of Bhālaṇa's. Bhālaṇa introduced the essential features of rāsa, namely popular sentiments and the forms in which they were expressed into what was primarily a rendering of a Saṁskṛta poem His object was to create a literature for a fairly intelligent class which had lost touch with Saṁskṛta Nayasundara enriched old rāsa stories with a wealth of literary and emotional reminiscences from Saṁskṛta works and thereby produced a work which helped to raise the level of popular literature. Both these movements starting from a different point of view met in the next century when literature took a well-defined shape suited to the taste of the people as a whole. Purāṇic akhyāyikas became popular tales and popular tales became transformed into poems of literary workmanship at the same time, long and stereotyped descriptions remained inartistic feature of both

## X

*Kusumśrīrāsa* by Gangāviṇaya is an interesting piece of social rāsa composed in c. 1652. It is written in popular diction approximating to Modern Gujarāṭi and unburdened by Saṁskṛta words and imagery The story which is mainly in duḥā with conversations in deśī is well told The author's technique is superior to that of many other well known poets. His sly humour is unusual with old Gujarāṭi authors. One of the interlude tales, perhaps borrowed from an old source, is very interesting

Dhanasundara, a merchant living in the town of Ratna pura, goes abroad on a trading enterprise, leaving his wife Dhanavati in the care of his friend Purohita the priest of the king Purohita comes to the merchants and is well



Spies inform the king that the girl who rejected him has accepted Rupacanda. In the morning, the offended king sends for Dhanadatta and his sons. The mahājana of the town, anticipating the king's wrath, accompanies the merchant. The description is very picturesque, and gives an excellent idea of the mahājanas in India who brought to bear the pressure of public opinion on irresponsible kings. The king lets go all except Rūpacanda. He takes him to his palace and inquires how he solved the riddles of Sohāga. The young man feigns stupidity :

I am a merchant and can only weigh spices. A Vanika is stupid I only do business by telling nonsensical half-truths How can I, who spend my life like this, know so much ?<sup>1</sup>

The king has him whipped like a thief through the streets of the city. But Rūpacanda declines to disclose his secret. The unrelenting king gives orders for his execution. Hearing this, the town in is a ferment. Pressure of public opinion ultimately induces the king to rescind the order.

The king's curiosity to discover the solution of the riddles propounded by Sohāga is still irrepressible. He marries his daughter to Rūpacanda in order to warm them out of him. Sohāga writes a touching epistle, to which Rūpacanda forwards a suitable reply. Later, the princess, who by then has become a dutiful wife, asks Rūpacanda how he solved the riddles of Sohāga. The husband, bound by promise, tells the solution to his wife, the princess, who communicates them to her father. The king, in a fit of joy, celebrates the marriage of Rūpacanda and Sohāga. The rest of the poem, unconnected with the main story, relates the adventures of Siddhasena Divākara and the conversion of Vikrama to Jainism. In course of time, Rūpacanda becomes a sādhu.

Nayasundara's *Naladamayantirāsa* is considered to be a rendering of a lost Samskrta work called *Nalāyana*, com-

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१ अमो हिंगितोल वाणिया, ओछा वणिगतणा प्राणिया.  
करीए विविधपरे व्यापार, जूठां साचां लबी अपार,  
इण परे घरनो निर्वाह करे, तो तेहने ए किम सामरे ?

accommodates the commandant in another compartment of the trunk. The minister like the two that preceded him seeks safety in the third compartment of the trunk when the king knocks at the door. The lady's fascinating talk diverts the king but just as he feels that he is gaining ground the women of the town arrive beating their breasts with lamentations at Dhanasundara's death. Frightened the king finds security in the fourth compartment of the trunk.

News of Dhanasundara's death spreads in the town. As Dhanasundari is a childless widow, the authorities according to law want to take possession of the merchant's wealth. But the king, the minister, the general and the priest are not to be found. Ultimately the queen orders the officers to take possession of the dead man's wealth. When the officers arrive at her house, Dhanavati all tears, confesses her ignorance of the whereabouts of her husband's wealth but points to the trunk as perhaps, the only receptacle which may contain it. The officers find the trunk very heavy and anticipating a rich addition to the royal coffers hastily carry it to the queen.

The queen struck with the heaviness of the trunk, is anxious to acquaint herself with the exact amount of wealth it contains. Dismissing the servants, she opens the first compartment. Out walks the priest, and the queen perplexed asks him how he came to be there. The priest, without offering any explanation, requests her to open the second. The process is continued the second, the third and the fourth compartments are opened and the general the minister and the king all stand before the queen dumbfounded in self-confessed guilt.

## XI

Another sādhu of considerable literary powers was Samayasundara, who flourished between c. 1580 and 1642. He was an indefatigable author and composed about twenty long works, besides a large number of small poems. Many of his works are rāsas in the orthodox style and deal with tīrthaṅkaras and saints. He wrote *Naladamayanīrāsa* (c. 1617) and *Sitārāmcupāṇi* (c. 1627). He used many

received by the lady. Attracted by her beauty and intelligence, he declares his love to Dhanavati. She tries to reason with him, but the priest is not to be put off. The helpless lady makes an appointment with him for the first quarter of the night, and, not knowing how to get rid of this disloyal friend of her husband, goes to Durgapāla, the commandant of the fort, with the complaint. Durgapāla, equally struck with the charms of the unfortunate lady, promises to get rid of the priest if he himself is received as a favoured lover. She is in a quandary and gives him an appointment for the second quarter of the night.

In her terrible plight, she turns to the minister who is very properly shocked at the conduct of the two officials, and promises to get rid of them if she will accept him as a lover. She makes an appointment with him for the third quarter of the night, and approaches the king, as the final court of appeal, for protection against the evil intentions of his officers. He promises protection promptly, but on the very same condition the others had imposed. The lady, now desperate, invites him to come to her in the fourth quarter of the night.

Dhanavati, though in distress, has the ingenuity to discover a means of escape out of this four-fold calamity. She has a long box with four compartments opening separately, brought down to her room. She also takes an old neighbour into her confidence and gets her to help carry out her plan of action. She requests her to spread a rumour in the town early next morning that news had been received of her husband's death, to collect the ladies of the town, and to come to her house.

The fateful night arrives. The priest arrives smartly dressed and self-satisfied. Dhanavati, sweet, affectionate and ready to yield, invites him to dinner. At the end of the first quarter, the commandant knocks at the door.

The priest is frightened and is induced by the lady to conceal himself in one of the compartments of the trunk.

The commandant enters. He, too, is well received and is entertained with talk and food. Time flies, the minister knocks at the door, and Dhanavati obligingly

## CHAPTER VI

### AKHO AND THE GOSPEL OF OTHER WORLDLINESS.

The Moguls—Economic conditions of Gujarāta—Social life—Vedikaṭadhvarin on Gujarāta—Other-worldliness—Akha Bhaṭta (1615-1674)—Life—Works—Chapters—Philosophical works—His influence.

In the sixteenth and the seventeenth centuries, Gujarāta regained lost ground. As a province of the Mogul Empire, it enjoyed a sort of settled existence and grew prosperous once again. The people succeeded in confining political influences to limited spheres and stiffened social barriers so as to secure contentment and happiness within narrow grooves. Restricted life drove restive minds to harp upon the worthlessness of the world while the prevailing contentment led genial spirits of the age to create a new literary tradition.

#### I

When Akbar in 1573 formed the province of Gujarāta, he sliced off some districts, annexing them to Khāndesha and Mālva. Māravāda, also was finally separated from Gujarāta. The province was largely immune from wars and land taxes, though the great nobles to whom the Emperor entrusted government administered it by deputies, who never cared to carry out the constructive policy enjoined by the imperial edicts. Except for an invasion of South Gujarāta in 1600 by Malik Ambar the governor of the Nizam at Daulatabad this state of affairs continued till 1644. In that year Aurangzib then the viceroy gave the province a fore-taste of the intolerant policy which was to characterize his rule.

After Aurangzib came to the throne, Śivājī first invaded Surat in 1664 and the imperial authority grew weak. Soon the Marāthā raids became a normal feature of life. Bāglāpa, the guardian fortress of the south passed into their hands in 1672. They raided Broach in 1675 and again in 1685 Surat in 1699 and Broach, once again in 1705. Two years later Aurangzib died and the Mogul Empire began tottering to a fall.

new dhālas or deśī melodies which, on his own testimony, became popular. The rhetorical flavour of his style and his humorous descriptions both closely approach Premānanda's. His vivid picture of Kṛṣṇa as an astrologer in *Sāmbhadyumna*, but for its older language, might be mistaken to be from the pen of the latter.

Yet, another Jaina author, Rshabhadāsa, must be mentioned, if not for his literary merits, at least for the untiring energy with which he spun his thirty-two works. His literary activities were spread over a period from c. 1617 to 1632. About sixteen of his works are rāsās on tirthankaras and saints. There are two on Kumārapāla, and one on Hiravijaya, an eminent Jaina preceptor (c. 1517-1596) who induced Emperor Akbar to issue firmāns prohibiting violence to animals on certain days in the year, and who, in consequence, assumed mythological proportions for his pupils. The poet spun out his rāsas in a dull and uniform style. He lacked the art of telling a story; like many other so called poets of the period, he had nothing new to say.

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mothers at eight and widows at sixteen. Old men paid fancy price for infant wives. Marriage of a grown-up girl with an infant husband was by no means rare. An ill assorted match was the rule. In *Rūpacandakuhvara rāsa* Sohāga says

Better kill me, mother with your own hands place if you like, a black, venomous cobra on my body let me suffer the fearful misery of hell but, do not give me in marriage to a stupid man.

'In this world you never find one thing,' runs a garabī 'you never find a well matched pair. The position of a girl in the house of her husband was insufferable. In a popular garabī styled *Acra Kānto* the Thorn, a young wife enumerates her father in law, mother in law etc., as thorns in her side.

Men were, as a rule much married. Many a story leaves an unpleasant impression on the modern mind because of the light heartedness with which the hero marries and supersedes wives. Dhola when in search of his first wife, is willing to see the second dead and burned and only because she loved him too well. Even a married woman was helpless. When her husband decides to start for a foreign land Surasundarī says. If you leave me behind people will spread scandals about me. Dhanavati under similar circumstances is more emphatic.

No one will respect me even in my father's house. No one will ever pay me any attention. The world will call me a helpless woman. When her husband is with her a woman can do what she likes. She can talk with dignity she can treat every man with contempt. A woman, when her husband is away is bereft of her senses she is more dead than alive.

In the Gujarāta of the Cālukyas remarriage of widows was not considered disreputable. But in the fifteenth century, Bhālāpa bewailed their lot. Pious and charitable widows are treated like dirt. If they keep themselves tidy they are suspected of immorality. Early in the eighteenth century, Premānanda regards remarriage of widows as an abomination.

And society remained the same till the beginning of the twentieth century

#### IV

But these social activities were not the result of decay but of a purposive corporate effort to preserve life from

## II

Under the Moguls, Gujarāta regained its prosperity. Cambay was the most flourishing port in India. "It was impossible," wrote Varthema, a European traveller (1503-1508) "to describe its excellence". Surat was another port of international importance. Ghoghā as a port rose into prominence. Padre Ovington (1690) was in ecstacy at the matchless ingenuity and skill of Gujarātī bankers, weavers and ship-carpenters. "No other province in India" said Khafikhan (1719) "can equal this rich province." European travellers and Indian historians vie with one another in extolling the magnificence of Ahmedābād with its three hundred and eighty suburbs; each of them, according to *Mirat-i-Ahmedi*, (1756), was of 'considerable size, containing good buildings and markets filled with everything valuable and rare, so that each was almost a city.'

## III

During this period men were being driven into progressively narrowing communities. Social barriers were stiffened; the individual was sacrificed to the group. Untouchability came into existence. *Vimalaprabandha* records the existence of numerous sub-castes. Every social group which acquired a new local habitation and name by migration remained a self-contained unit and exercised rigorous control over its members. Marriage between members of different castes was prohibited. Disintegration of the joint family which had commenced prior to the date of the law-text, *Mitākshara*, (XI century) was sternly resisted.

Wise men, poets and moralists were moved to righteous indignation at young wives who, desirous of having a good time with their husbands, drove them to disrupt the family, and, thereby, to destroy the protection which it afforded. No measures were too strong to restrain these centrifugal tendencies of women. They lost the high status which they once enjoyed in the family, and were generally treated as slaves. Co-education in village schools came to an end. Marriage of infants became almost universal. In *Mārudholācupāi*, the hero, when three years old, was married to the heroine who was younger. Bhīma (1485) bewails the degeneracy of the age in which girls were

have the lustre of dark lotus in them. What graces of these young Gujarāti damsels do not fascinate? <sup>1</sup>

The poet also refers to the wealth of Gujarāta.

The people visit different countries, observe their novelties, and also acquire measureless wealth. Then they return home, and meet their loyal wives, anxious to meet them, after a long period of separation. In this way these blessed ones, rich with every possession, enjoy untold happiness.<sup>2</sup>

The works of Premānanda, Vallabha and Sāmala corroborate Venkatādhvarin. Political power, effectively segregated, was being undermined. The land was rich, men contented and life even. The Purānic order of things was accepted as eternal. Society, though subdivided was self contained, a sense of interdependence and service permeated all its strata. Social structure had lost freedom, but gained power of resistance. Aryan culture had thus triumphed in the hour of its apparent defeat.

## V

The Mussalman rulers were accepted by the people as part of their normal existence. Many of them were Hindu converts their proselytizing zeal had abated, and their

1. स एष सर्वसंपदामास्यदतया त्रिदशालस्यादेश इव गुर्धरदेशधनुषो मुखाकरोति ।

अग्रहि—

सकूपरस्वाहुकमुक्तवयीटीरसस्त्रयन्

मुखा सर्वस्वाधापदविविधदिर्व्यावरधरा ।

कनकलाकस्या धुमधुमितदेशाधुसुपैद्

युवानो मोदन्ते युवतिमिरमी तुत्परतिमि-

अथ बधूनामप्यन्यादशं सौख्यम् ।

तप्तस्वर्णसवर्णमंगकमिदं ताम्रो मृदुधाधर-

पाणीप्राप्तनवप्रवालसरणी धानी सुधाधोरणी ।

वर्क वारिजमित्रमुत्सन्नलक्ष्मीसूचने सोचने

के वा गुर्जरसुधुवामवयवा धूर्ता न मोहावहा ॥

2. देशे देशे किमपि कृतकानुसृतं लोकमाना-

संपाद्यैव द्रविणममिदं सद्य मूयोपवाम्य ।

संयुज्यन्ते मुनिरविरहोत्कंठितामि सतीमि

सौख्यं धन्या किमपि दधते सर्वसंपत्समृद्धा ॥



destruction Within their castes the people were happy Vallabha in his bombastic style thus describes Gujarāta in 1704 :

I have seen many lands, wandered over the earth I have gone beyond Attack to see wars Some things are found in some places, and other things in others But every sort of happiness is not to be found in these lands, you see something wanting But, in virtuous Gujarāta, you see men and women equipped with food, drink, and wealth One thing more It has something unique the great, the powerful among the fair, Love. Yet another one like her, nay a greater lady, Dayā (compassion) lives here. . In this Gujarāta live the merciful, the generous, the honourable, the wealthy, and the learned. Go to any place in India yourself You will never find the qualities for which Gujarāta is famous.<sup>1</sup>

This description is too effusive, but the testimony of Veṅkatādhvarin of Telangana, the author of a campū, *Viśvagudādarśa* (c 1640) requires to be noted.

See this Gurjaradeśa, Viśvāvasu Full of wealth and plenty, this land is another paradise. Its young men have their mouth full of fresh pāna, fragrant with camphor and sweet betel-nut They put on fancy, bright coloured dress, attracting admiration, they adorn themselves with shining ornaments of jewels Their bodies are fragrant with sandal scented paste They seek pleasure in company with damsels beautiful as Ratī

The beauty of the young damsels of this land is incomparable Their colour is molten gold, their lips are soft and red, their hands are delicate as sprouts, their speech is sweet as nectar, their face is lotus like, their eyes

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- 1 सर्वस्व ए सुख का'वे, लह्यु कोक देशे कांक,  
 तोय एक वानु नथी, भूमिमां भले भमो  
 नर अने नारी जुओ, गुणियल गूजराते,  
 खाना पाना धाना सर्व, वळी वधु एक छे  
 स्त्रीलिंगमा जोराळी जे, महत्ववाळी छे माया,  
 अधिकी तेथी छे आ तो, साक्षीओ अनेक छे ;  
 तेची के तेथी वधारे, दया दयिता छे वर,  
 अन्य स्थळ अल्प दीसे, अत्र छकी छेक छे ;

. . . . .  
 दयावान दानवान, मान पान धानवान,  
 विद्यावान हता गया, एवो गूजरात आ ,  
 भाळोने भरतखड, भमी भमी भले जाते,  
 गूजरातकेरा गुण, वारू तो विख्यात आ !

however, was shocked at the lady's suspicions, and came to hate a world so full of distrust and suspicion. In the meantime he was put into prison on a charge of committing defalcation. The charge, however, was not proved, and he was set free. Weary of life, he threw his implements into a well and went abroad seeking peace of mind.

He sought refuge in prayer, performed many rituals, but found no peace. He went to Gokula in the hope of obtaining spiritual assistance from the goswāmi, the head of the Vaishnava sect.

There, I accepted Gokulañātha as my teacher—he passed a string through my nose.<sup>1</sup>

He was feasted, he observed the festivities of the sect but his spirit rose in revolt.

He (the goswāmi) had, no doubt, become a guru. But with a stone round his own neck, how can he keep himself afloat? He did not know Hari at all—he was merely posing as a teacher.<sup>2</sup>

At war with himself and the world he went to Kāśī, where, hiding himself behind a wall, he heard the principles of Vedāntic philosophy expounded by a sanyāsī. The philosophy of Śaṅkara gave him the solace he needed.

Akha, now a complete believer in vairagya, non-attachment, gave up his wealth. On his return journey to Ahmedābad he went to see the goswāmi his teacher. But the poor beggar who now sought admittance to the palace was not the rich Akha who had brought presents. He was turned out. The goswāmi himself refused to recognise him. The poet sang

He who can bring you to Rāma is the teacher. Others are like wolves they rob you of your wealth, but cannot save you from the sins which cause rebirth.

He went home and studied the philosophic doctrines of Śaṅkara, and spent his life either in expounding them or lashing the world's hypocrisy in caustic verse. Late in life he was inspired to compose his works. He says, "I wept

1. गुरु कर्मा में गोकुलनाथ, गुरुए मुझने बाडी नाथ

2. गुरु यहें बेडो होखे करी, छंटे पहाण, शके कबम तरी ?

पोते हरि नहीं खाये छेउ, खडी बेडो गुरुनो वेख

self-interest linked them to a people who could replenish their treasury when required. Bhakti lost its vigour as a new impulse. By its very nature, its intensity could only be the privilege of the select, and the new Vaishnavism and its voluptuous high-priests had given it a new shape. The heroism of a Kāhnaḍade or a Narasinha Mehtā had become a thing of the past.

Wealth and contentment without heroism stunted the ideals of life and produced resentment among the thoughtful. What was the use of this world, they asked, so stale, so unchanging, so sordid? Contemplation of the futility of life induced in them the morbid attitude of mind which characterized both the Jaina sādhu and the ascetic Vedāntin. In a classical poem, Śaṅkarācārya had expressed it centuries ago.

This life is fleeting, more transient than a drop of water on a lotus leaf . . . To be born, to die, and, again, to live in a mother's womb. In such a world, difficult to be crossed, nothing can save one except the grace of Murārī.

And, therefore, pleasures had to be eschewed and liberty destroyed. Men and women had to be made other-worldly; for, a death-like existence in this life was a necessary precursor of a happy existence after death. Woman was the gate of hell, the curse of creation, an encumbrance in this life, a hindrance to the next. To be a good man was to be a man dead to the joys of life. Thus this age evolved its gospel of living death. And it was preached by its literary exponents with irrepressible rancour.

## VI

Akho or Akhā bhagata (c. 1615-1674) voiced this gospel. He was a goldsmith of Ahmedābād, originally from the neighbouring village of Jetalpura. For sometime he worked as the head of the royal mint. He lost his wife early, and also a sister whom he dearly loved. Forgetting the traditional dishonesty of the goldsmith, he secretly added his own gold in preparing an ornament for a lady whom he cherished as a sister. The lady would not believe that a goldsmith could so flagrantly depart from the recognised maxims of his trade, and had the ornament tested to find out the truth. When she found that he had spoken the truth, she went to thank him for his kindness. Akho,

collects wealth by transacting business in love and hatred. What does he gain by it?<sup>1</sup>

He has no faith in those who teach religious precepts.

They only bring up water from a deep well with a torn leather bucket.<sup>2</sup>

A shallow man of learning is a quarrelsome woman whose conceit is pampered by the birth of a son a vicious bull who has fattened himself by grazing in the rains a mad dog attacked with rabies a monkey drunk with wine.<sup>3</sup> ..

Be your own teacher worship the soul within.<sup>4</sup>

He hates religious forms.

He has spent fifty-three years in making religious marks on his body his rosaries have been worn out his feet are tired with wandering from one sacred place to another yet he has not reached Hari. Hearing religious recitals again and again, I have grown deaf but the knowledge of Brahma has not come to Akhā.<sup>5</sup>

He holds up to ridicule men whose gods are as numerous as the stones they worship.<sup>6</sup>

1. कसिए शक्य भणवा काम, गाजे वेम रोहेणीनो गाज ;

पूजावा मनमा बहु जोड, श्रद्धतपा जोडे छे जोड-

कवि बहने अधिक हुं कथ्युं, जोतां नहीं मझ भणवथ्युं ;

रागद्वेषनी पूजी करी, कवि व्यापार वेठो आवरी ;

तेमां अखा धु पामे अम

2. उँहो कूचो ने फाटी बोख, सिखथ्युं सोमथ्युं सधणुं फोक.

3. ओछुं पात्र ने अदकुं मण्यो, बडकणी बहुए दीकरो जण्यो  
मारकणो साँझ बोमाहुं महात्थो, करकणा कुतराने हठकवा हात्थो,  
मरकट ने बळी मदिरा पीए, अखा एयी सौ को पीहे

4. गुरु या तारो गुज बाल्य अंतरमां सेवा

5. तिलक करतां त्रेपन बडां, जपमाळ्यनां नाकां ग्यां  
तीर्थ करी करी थाक्या चर्ण, सोय न पहुँता हरिने शणै ;  
क्या सुणी सुणी फूव्या कान, अखा सोय नाथ्युं महाज्ञान

6. एक मूर्खने एवी टेव, पत्थर पट्टा पूजे देव

for a long time, and once Hari appeared... Then the floodgates of my speech were opened."

And he decided not to wet his feet any more 'in the waters of the world.'

## VII

His works, expounding the Advaita philosophy are *Akhegītā*, *Cittavīcārasamvāda*, *Pancīkaraṇa*, *Guruśiṣhyasamvāda*, *Anubhāvabīndu*, *Kaivalyagītā* and *Paramapada-prāpti* in Gujarātī; and *Pancadaśītatparyā* and *Brahmalīlā* in Hindī. He has also composed about seven hundred chappās, or epigrammatic stanzas, on different aspects of life, and about sixty padas. Akhā's place in literature depends upon his chhapas and padas in which, following a line of early writers like Māndana, he expressed the dominant note of the age in biting verse. In these small poems, he fights the accepted formulae of life, bitterly, brutally, making all kinds of ugly comparisons to bring his point home. But the fight is not for a vigorous and full life, but for an arid detachment. Akhā himself did not claim to be a poet but a jñānī, a student of philosophy. "If Akhā were to write poetry, he would stand disgraced."

Do not consider a jñānī a poet. How will you be able to describe the rays of the sun? <sup>1</sup>

He was, however, very poorly equipped for literary work. The words which he used were very often inappropriate. His knowledge of prosody, grammar and syntax was meagre. His meaning was often shrouded in obscurity. He treated Samskrta with lofty contempt.

What is the use of speaking in Samskrta? Nothing is lost by speaking in Prākṛta? <sup>2</sup>

His attitude towards other poets was equally contemptuous.

Poets only make an empty noise to make themselves heard, like the thunders of the sky when the constellation, Rohini, is in the ascendant. They only want to be worshipped, they join couplet to couplet, full of empty words. One is a poet, he composes much and yet does not think of Brahma, he only

1 જ્ઞાનીની કવિતા ન ગણીશ, કિરણ સૂર્યનાં કેમ વરણીશ

2 સંસ્કૃત વોલે તે શુ થયુ, કાંદ પ્રાકૃતમાંથી નાશી ગયુ

Opium and worldliness are alike to him who tastes them. The more he takes them, the more tasteful they appear. If he leaves them, he dies. If he takes to them, he is dead.<sup>1</sup>

## VIII

The poet's longer works are philosophical rather than literary. In spite of his arrogant refusal to call himself a poet and his obscure and ungrammatical style Akhā's poetic flashes lighten his philosophical works, producing images of great vividness and beauty. In *Anubhavabindu*, he thus illustrates philosophic doctrines

The waters of the sea spread in all directions. They spread on the earth the vegetation grows luxuriantly. What of it is left rushes down the hills and it bears the name of a river. People hold it sacred and bathe in it. It rolls on proudly. Akhā! No one sees its beginning. But Śrī Hari is as the sea, while life is but the river flow ..

The hot season passes away the monsoon spreads in lovely colours. The lightning flashes the gentle winds exhilarate the mind the moon shines everywhere all distress is quieted. In the same way the delusions of the senses disappear before the refulgence of the Supreme Consciousness.<sup>2</sup>

In *Akhegītā*, he describes the manifestation of the Supreme Soul thus

The moon floods the world with light her rays spread over the forests,

1. एक अफीम बीजो संसारी रस, अधिक करे तेम आपे कस  
जेम जेम अधिकु खातो जाय, मीम अकडे हीमो पाय;  
ओ मूके तो मुपे सरे, नहीं तो अखा ते खातो मरे.
2. बारिषिकेरुं बारि, चार दिश मध्ये चाळे;  
पृष्ठी पर पररास, घनराजी फुळे फाळे  
अनारदू रहे अंसु, सर्व बसी आवे बाळे;  
ते नदी नाम घराय; न्हाय सहु, बहु महिमा सेहे  
मयमरी गाले अखा! शरु न छुए सरिता सही.  
जेम सागर, तेम धीहरी; बबे जीवन्दी बही.

जेम जाय बहु अस्म, सरद बहु रूची दीसे  
दामिनीदमक पस्मय; बाय हसवे मन हीचे;  
बहुविश धमके चंद; भंद सहु मनदू भागे;  
तेम मागे मबत्रासि कांसि द्वितीयानी जागे

They seek religious comfort after they have grown old and lost their vitality and wealth.<sup>1</sup> ..

Religion is a fruitless, internecine quarrel, one says Rāma, the other, Allah.<sup>2</sup>

Do not pride yourself on your being a Vaishnava, do not go about enjoying feasts from door to door. A king is he who performs kingly deeds, not he who merely calls himself a king<sup>3</sup>

He hates the social system, which degrades the untouchables and makes Brāhmanas and Vaiśyas masters.

To the Nārāyana, none is high, and none, low .. This world is made up of five elements but a fool takes pride in his caste. In order to maintain their caste, some are called the head, some the waist, and some the feet. But, really, the Brāhmana, the Kshatriya, the Vaisya and Śūdra all make up the bodies of Hari Who is then a Śūdra?<sup>4</sup>

He is contemptuous towards the purāṇikas.

Some wish to obtain the favour of those who died in the past. How can they who read about corpses be happy?<sup>5</sup>

He sums up his gospel of other-worldliness succinctly:

1 वृद्ध थयो वळ्यु मन-त्तन, उपाय टळ्यो ने खळ्युं घन,  
त्यारे धर्म साधवा जाय.....

. . . . .

2 आपे आपमा उठी वला, एक कहे राम ने एक कहे अल्ल

. . . . .

3 फूलीश मां नाम वैष्णव घरे, शु थयु घेरे घेर खातो फरे;  
कइ राजा नाम धर्ये नोय राज, नरपति थये नरपतिचुं काज...

4 आभडछेट अन्त्यजनी जणी, ब्राम्हण वैष्णव कीधा घणी...

. . . . .

त्यम ऊच नीच न गणे नारायण,.....

. . . . .

भूतपचनो आ संसार, मुरख ते वहे वर्ण अहंकार;  
भात चालवा वर्णावर्ण, को मस्तक हस्त कटि चर्ण;  
ब्राम्हण क्षत्रिय वैश्य ने शूद्र, हरिनो पिंड अखा कोण क्षूद्र.

. . . . .

5 भूत काळमां जे थइ गया, तेनी मनमां इच्छे मया;  
अखा वेली केम टाळे व्यथा, जे नित्य वांचे मडदांनी कथा.

. . . . .

rules Vāhpa, Śiva and Brahmā. „The Living Essence shines from nothingness...He is indescribable, neither all-pervading nor atomic. when you know Him, all phenomena fade away. He stands revealed in reality. karma touches him not, nor time. He pervades all.<sup>1</sup>

## IX

Up to the beginning of the modern period most of the poets echoed the note of Akha,—a note which came out of a bitter heart weary of the stagnant social and political conditions in Gujarāta. Neither art nor insight characterised their outlook on life. This class of cheerless literature consisted of monotonous padas on sṃgāra on jñāna, describing the vanity of life on vairāgya praising other worldliness and despising joys of life.

- 
1. अमिनवो भानन्द आन अणोचर गोचर ह्यु ए;  
परपंचपर महाराज से पूरण प्रदा स्तवु ए,  
हरिहर अज भुवनेश से तणो ईश अनापति ए;

स्वे चेतन्यधनराय शून्यमा सोदामणो ए  
से नावे बाणी मांदा से नहि विराट ने कामणो ए

ए जाण्ये जाए जंभाळ, यथारथ ज्यम त्यम धयु ए,  
बिहां कर्म न सागे काल, समर भराइ ते राहुं ए  
तिहां ह्यु मन खेळीन जइ चेतन्य समर मर्यु ए;  
नहि को दाता दीन, तन्मय सहजे सज धयु ए  
प्रगट्यां कोटि कल्याण आपापर विचश्ये राहु ए,  
सदा सखोदित माण ठवे अस्त कारण मयु ए  
कहे अखो भानन्द अनुभवने खेवा तणो ए;  
एहवो पूरण परमानन्द निस्व सराहुं अति घणो ए.



glades and temple tops, even so the Supreme Soul pervades the sense world, and penetrates into the recesses of the heart.<sup>1</sup>

Akhā did not possess Narasinha's subjectivity, nor his glorious wings of passion. But his bhakti was not devoid of personal touch, a world-hater though he was. He describes a bhakta in *Akhegita*

He sings with the throb of tears in his voice, his limbs are a-quiver. He sheds tears of joy. His heart is full, he is inspired by love. While eating, drinking, and speaking, he sees Rāma. His mind is pervaded by Him. He is indifferent to his worldly duties. His heart is soft as butter, full of affection. His eyes are filled with ambrosia. He is but a field for the bhakti of Hari to grow. The mind of a young woman, engrossed in her lover, lives in him, she sees him and none else all day and night. And so does the mind of a slave of Hari live with Him.<sup>2</sup>

He had philosophic insight; his study of Vedānta was deep. But the poetic value of his works often lies in the Vedāntic conceptions and images in which, from the days of the *Upanishads*, the great Indian philosophers have embodied thought; his real contribution has been to use them with great force and appropriateness in the language.

One more instance may be given of a felicitous use of Vedāntic images. He describes supreme bliss in *Akhegita* thus:

What unknown bliss is mine to-day? I comprehend the Incomprehensible, I praise the Perfect Brahma, the Lord transcending the Lord of Māyā. He

1. उदय उजालो टे जेम चद्रमा जी,  
किरण तेहनां पसरें वनवीथी मद्रमा जी,  
तेम सरखो आतम भासे कीट इन्द्रमां जी,  
एहवो प्रगल्भो हृदयाकन्द्रमां जी.
2. गदगद कठे गाते थके रोमांचित होये गात्र,  
हर्ष आसु बहु हेत हृदय प्रेम केरु ते पात्र,  
खातो पीतो बोलतो देखतो ते सगळे राम,  
बैथ्यु मन रहे तेहुनि शिथिल ससारी काम,  
नवनीत सरखु हृदे कोमल कहु न जाए हेत,  
आख माहे अमृत भरियु हरि भक्ति केरु क्षेत्र;  
ज्यम जार बलुधी युवती तेनु मन रहे प्रीतमपास,  
आहर्निश रहे आलोचती भाइ एहनु मन हरिदास.

## CHAPTER VII

### PREMĀNANDA

(1636-1734)

The literary consciousness of Gujarāṭa—Viśvanātha Jānī—Premānanda—His life—His works—His literary characteristics—His realistic art—His personal note—His philosophy of life—The ākhyāna in his hands—*Ollāharana* (1667)—*Abhimanvīākhyāna* (1671)—*Hundi* (1674)—*Śrūdhi* (1681)—*Māmsrini* (1683)—*Natākhyāna* (1685)—*Ranayajna* (1685)—*Arlāvalīākhyāna* (1710)—*Sādānūcaritra* (1682)—*Daśamaskandha*—The plays attributed to him—Vallabha (1704)—*Mūlradharmākhyāna*—Ratnesvara—Sāmalabhatta (c 1700)—His position in literature—His style and technique—His chappīs

By the beginning of the seventeenth century, Gujarāṭa, as a province of the Mogul Empire, had settled down to a sort of peaceful existence. A new literary tradition came into existence, and the form, the expression, and the technique for which the rāsa or ākhyāna stood, together with its framework of Purāṇic episodes or popular fiction, were made a medium for a realistic treatment of life.

#### I

The exponents of this tradition found in the life of Narasinha Mehtā a new and fertile source of inspiration. Popular imagination had been busy surrounding him with miraculous achievements. About 1645 an unknown poet composed *Hāramālā*, celebrating the incident in which Kṛṣṇa gave the saint a garland in the court of Rā Māṇḍalika. Viśvanātha Jānī (1625-1675) was the first well-known poet to compose *Mośālācaritra* (1652) about another incident. Soon after, Kṛṣṇadāsa composed a *Hāracarita* (1655) and *Hundi* (1657). In 1678 Premānanda edited, and in part re-wrote, *Hāramālā*, and set about composing brilliant works on the well-known incidents in Narasinha's life <sup>1</sup>

#### II

Premānanda, son of Kṛṣṇa of Baroda, was the greatest literary figure of the age. A Brāhmana by caste, he was

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<sup>1</sup> Ante p 139, Munshi, *Narsayo Bhakta Harino*, Introduction (Guj) pp 36, 47, 51,

left an orphan in his infancy and taken for an idiot. In the company of a sanyāsīn Rāmacarapa, he toured North India studying Samskrta and Hindi then the language of culture. At first, Premānanda wrote in Hindi but his guru disapproved of his efforts. Why neglect your door steps and go in search of a distant mountain? Accepting the advice, he restricted his literary activities to his mother tongue.

He began his career as a gāgarīā bhata in Surat, then the richest port in the Mogul Empire. He at once gained popularity, and was in demand at Baroda Nandurabāra, and Khāndeśa. The young poet was diffident. He says "I beseech the poets not to find fault with my works." But, before long he acquired courage and confidence.

Purāṇikas were very costly I felt anxious about it. So I decided to show to the people the difficult path to heaven, and made this aerial car of Prākṛta.

He made good money and spent it generously in the orthodox style feasting the Brāhmanas. His son says,

He caused a river of ghee to flow, and God himself built the banks of sugar "

Naturally few details of his life have come down to us. His was a prosperous and uneventful life solely dedicated to literature. He died at the ripe old age of ninety-eight. He left fifty two disciples, twelve of whom were women, devoted to the cause of literature. On his death-bed he is said to have given directions that out of his disciples, his son, Vallabha should write in the style of Hindi poets, Ratneśvara in the style of Marāṭhī poets Virṇī in that of Persian poets and Sundara in the style of the Purāṇas.

### III

The works of Premānanda were very popular and kept alive the traditions and maintained the atmosphere of the Purāṇas in the province. Thirty years ago there was scarcely a middle-aged lady of the higher class in Gujarāta who did not know at least one of them by heart.

Premānanda composed with incredible facility. As many as fifty-seven works are attributed to him, several of them being of considerable length. His work can be divided, according to their sources, into the following groups

(1) Ākhyānas from the *Mahābhārata Candrahāsākhya* (1671) *Rshyaśrngākhya* (1673), *Draupadiswayamvara*



May the Gujarātī language be rich with implied meanings, lovely in its parts. May her feet be full of grace and ornament. May she excel all her comrades. May she reach the pedestal occupied by the language of gods (Samskṛta) May God fulfil my hope of seeing her the best among all her friends !<sup>1</sup>

His command over the resources of the language was unequalled, and so was his knowledge of contemporary life. He was a profound observer, no detail escaped him. He depicted passion situation and character in a vivid style. He was a master of the art of gaining broad effects, and could play upon an emotion to the point of saturation. He excelled in making an old plot, however jejune, throb with new life. Among the literary artists of the period, he alone was truly a creative artist, and could give a glimpse of actual life.

A clever reader of the popular mind, he was always ready to cater to the prevailing taste. This was his strength and his weakness. In his hands, the dignity of the Purāṇic characters suffered lamentably. The mighty and astute Śrī Kṛṣṇa was painted in the *Abhimanyu-ākhyāna* as a base trickster. The incident of King Yuvānasva bearing a child was described in the *Mādhav-ākhyāna* with a wealth of intimate details revealing lack of good taste and artistic perception. His audience must have enjoyed a recital of those passages but to-day, they scarcely help to justify his literary reputation.

It is difficult to find even an isolated note of personal feeling in his works. He wore a literary mask, and identified himself with every situation.

The works dealing with bhakti show Premānanda only as an artist. He can describe the storm of love without betraying subjective intensity. His works, no doubt, display greater variety of treatment and a more comprehensive effort to enrich emotions than the work of Narasimha but the great impulse of pure bhakti does not inspire them, nor does a high conception of beauty.<sup>2</sup>

1. सांगोपांग मुरंग व्यंग अतिथे पारो गिरा गुजरी,  
पावे पाव रसाळ मूपपवती, पाओ सखी उपरी ।  
जे गीर्वाण गिरा गणाय गणता, ते स्थान ए त्यो घरी,  
पाये छेष्ट सहू सखीजनयकी, ए आश पुरो हरि ॥

2. Munich, *Theodhika Rasadarsana*, p. 216.

(1680), *Māndhātākhyāna* (1681), *Bhagavadgītā* (1682), *Nalākhyāna* (1685), *Draupadīharana* (1689), *Subhadrāharana* (1702) and *Ashtāvakraḥkhyāna* (1710).

(2) Ākhyānas from the *Bhāgavata Purāna* *Lakshmanāharana* (1664), *Okhāharana* (1667), *Sudāmācaritra* (1682), *Vāmanacaritra* (c 1729), *Dāna-līlā*, *Saptama-skandha*, *Rukminīharana* and *Dhruvākhyāna*.

(3) Ākhyānas from the *Mārkaṇḍeya Purāna* *Madala-sākhyāna* (1672), *Hariścandraākhyāna* (1692), and *Devīcaritra* (1695).

(4) Ākhyānas from the *Rāmāyana* e. g. *Ranayajna* (1685).

(5) Complete versions of the *Mahābhārata*, the *Bhāgavata*, the *Mārkaṇḍeya Purāna* and the *Rāmāyana*.

(6) Ākhyānas on the life of Narasinha Mehtā *Hundi* (c. 1674), *Hānamālā* (c. 1678), *Śīrāddha* (1681) and *Māmerūn* (1683).

(7) Miscellaneous works, like *Svaiganīsaranī*, *Vivekavanazāro* and *Bhramarā-pacīśi*

Many parts of these works have been bodily taken from the works of Viṣṇudāsa, Nākara, Viśvānātha Jānī and other less known of his predecessors. A prince of plagiarists, Premānanda allowed no law, either of morals or art, to prevent him from appropriating another man's work. By the very conditions of his profession, he was required to use his poetic skill upon the ākhyānas well-known to his audience. And his works, in consequence, exhibit widely differing standards of skill and language. For instance, the *Mārkaṇḍeya Purāna* follows the original closely, the rendering of the *Bhāgavata*, except in parts, has little literary value, while *Nalākhyāna*, though largely based on a predecessor's work, is an independent work of art, every line of which testifies to the touch of a skilled artist.

#### IV.

Premānanda was very proud of the Gujarātī language, and had pledged himself to make it as rich and beautiful as Samskrta. He is said to have given up wearing a turban till he redeemed the pledge. In *Roshadarśikā-satya-bhāmākhyāna*, a drama attributed to him, he says.

me why do you forsake me now? A woman's heart is soft how can I bear it? Speak, I pray speak to me. Why don't you?"

Citrakṣhā said, "This is not your husband. You will tear the paper if you hold it like this."<sup>1</sup>

The marriage of Okhā with Aniruddha, described in detail, is solemnised in typical Gujarātī style. Bāṇāsura's wife welcomes the bridegroom and his party the dinner is given with éclat drums resound with joy women sing festive songs, and the marriage knot is tied.

*Ablimanyu-ākhyāna* describes the exploits of Abbimanyu, the son of Arjuna by Kṛṣṇa's sister Subhadrā. Inspired by revenge, Ahilocana son of the demon Mayadānava comes to Dvārikā with a magic trunk in which he proposes to smother his father's murderer Kṛṣṇa. Kṛṣṇa assumes the form of Śukrācārya, the high priest of the princely demons. But the description given by the poet is not of the venerable Śukrācārya of the Purāṇas.

He appeared an old man. He had a stick in his hand and yet he stumbled at every step. A torn piece of cloth was folded round his head. Shaking with palsy with mouth and nose dribbling, he looked from side to side with watery eyes. His body was shrunken, weak as a twig as he coughed, he was out of breath. He, the Eternal,—coughed loudly like a consumptive man. His feet shook under him sometimes, he fell to the ground. Hunch-backed he was, and doubled at the waist. His feet were rheumatic his hair white his knees bent. He walked with a limp....When he spoke, his tongue came in the way. He had

1. દીઠા શ્રીકૃષ્ણ ને ઓઢા રઠી, કીધી મહાસરાની છાજ,  
ઠરે સહિયર । એ નિયાના રે કુઝ્યો, ઠે મારો મરણાર  
તવ પ્રયુગ્મને સન્ધી દેસાઢ્યો છાજ કીધી વીજી ધાર;  
કન્યા કહે અવયવ પ્રમુના, આ પુરુષ કોઈ વૃદ્ધ.  
વિગ્રહેસાણ સન્ધી દેસાઢ્યો, કાગઢ્યો અનિદ્ધ,  
મુગ્ધ ધ્રમરપર વદન છુપાકર નેત્ર વે અંયૂગ;  
પેહી ઓઢા ધાઢને મેટી કાગઢ્યને મરી મૂજ  
ઘન્ય ઘન્ય માણજી । હાય પ્રહીને, ન મૂળીએ લે બીઠી સાદ;  
હૃદય અવઢ્યું હોય ક્યારું, કુલ ગચ્છે છે મારું !  
ના, ના, વોહો મારા સમ છે, છાજો છો શા માટે !  
વિગ્રહેશ કહે ન હોય સ્થાની, વઢ્યમામાં કાગઢ્ય ફાટે.

His horizon was limited by the narrow world in which the small castes of Gujarāta had their being. Satisfied with himself and his times, he considered everything to be for the best in this best of all possible worlds wherein men were ruled by the Purānic order of things. In S. Y. 1729 (A. C. 1673) famine swept over Gujarāta; and the poet composed *Rshyaśrngākhyāna* with this note

It was a terrible calamity, the only good fortune was that it was not the end of the world, even suckling babies tremble when they hear of the famine of twenty-nine. In that year, twenty-nine, I composed this work, I could not repress my nature. I am only happy when I compose a poem.

This sanity of outlook was in remarkable contrast to the other-worldly note of contemporary literature.

Premānanda took the old rāsa form of the ākhyāna as he found it—a long, poetic composition divided into kadavāns in deśi and rounded by two lines of valaṇa. But he used it with freedom and vigour. In his best works, the story was a rapid and interesting narrative, but he broke it up at frequent intervals to make room for long descriptions instinct with real life, or padas or garabīs infused with feeling, homely but rich. He used his art so skilfully that the ākhyāna became, like the modern novel, an elastic medium for all literary purposes.

## V

In *Okhāharana*, the poet describes the feelings of a Gujarāti girl on seeing her husband's father. Okhā, daughter of the demon Bāṇāsura, is locked up in a tower with a companion, Citralekhā. She meets Aniruddha in a dream and falls in love with him. In the morning, she requests Citralekhā to draw portraits of well-known men that she might identify her lover. Citralekhā tries her hand at drawing various celebrities, but Okhā is unmoved. Citralekhā ultimately draws Kṛṣṇa.

When she saw Śrī Kṛṣṇa, Okhā stood up out of respect, covering her face with the fold of her sārī. She recognised her grand-father-in-law. She said, "My husband is surely descended from this man."

Then Citralekhā drew Pradyumna, and Okhā covered her face again. She said, "His limbs are those of my lord, not his age."

Citrlekḥā, then, drew Aniruddha on paper. He had a coronet on his brow, his face was like the moon, his eyes, like lotuses. Agitated, Okhā rushed to embrace the paper. "Come, My Lord, come," she cried, "You have accepted



In *Śrāddha* the Mehtā invites his caste-men to dinner on the anniversary of his father's death. His wife sends him to the market to buy ghee, but the saint oblivious of his mission, joins some one in singing the praises of Kṛṣṇa. The guests arrive, but dinner is not ready. Māṇekabāi, Naraśiṃha's wife, is unhappy and the guests disappointed and sarcastic. Śrī Kṛṣṇa, however assumes the Mehtā's form, brings ghee, and the feast is held.

In *Māmeruṅ* wherein the poet narrates how Kṛṣṇa helped the Mehtā to celebrate the mośālā of Kunvarbāi, the journey of the saint to the village of her husband is described in detail. Too poor to hire a cart, the saint improvises a vehicle.

The body of the cart was old the yoke was bent, the poles broken. The wooden nails belonged to another the bullocks were borrowed. A sack containing musical instruments, a bag of the sacred white clay and another of tulsi wood were tied behind the cart. The scraggy bullocks would not move, and the Vaiṣṇavas had to push them forwards. When going uphill they did it, shouting, "Victory Victory" all the time. Sometimes, one of the bullocks, too tired to move, would lie down on the road, and the other alone would drag the vehicle. They would then force the first one to rise by pulling its tail. A thousand such incidents would happen. Every joint of the cart was loose, the axle creaked, the wheels grated. They got in and out of the vehicle with the names of Rāma and Kṛṣṇa on their lips. In this manner Mehtāji came to Unā at midday and the village turned out to see him.<sup>1</sup>

छे अवळा बांटानी पापडी रे वाखाजीने केम बांधता आवडी रे !  
दीसे बाणीमो मीने वान रे, एक छेखण सोती छे वान रे

त्रिकमजी वणिकनी लोले रे, नाप उतावळ ने बोवळ बोले रे;  
सोनानी सांकळी ने कंठ दोरो रे, केडे पाटीवाळो कंदोरो रे.  
झळके बनरेखा ह्येलीमा रे आंगलीए बांदी ने येडीमा र  
एक ओडी पछेडी खांधे रे, माय दुवाळो ने मोटी फांदे रे.

1. छुनी वेळ ने घूसरि बांकी सांगी सोन्य मागीजी  
कोना तळम्या ने कोनी पिंजणियो, वळद आप्पा बे मागीजी  
महेसोनी मामेरे बात्या, सम्या धी जगदीशजी  
त्रय सखियो संधाते जाळी वेरागी दश वीखजी  
संपुट त्रांबानी बावलीनो लेमा बाब्युकुंदजी;  
कंठे हार करीने राख्या, दासोदर नंदमनवंजी  
बळनी पृंठे कोषळो बांध्यो, मांदी म्यां बाजिग्रमी

spasms. Dressed in a forester's garb, he had thrown a blanket over his shoulders.<sup>1</sup>

This description of a poor, old, diseased village priest is graphic, though a little too colourful

On the pretext of measuring the trunk, Kṛṣṇa induces Ahilocana to get into it, and shuts down the lid. The demon is suffocated to death. Kṛṣṇa entrusts the box to his sister, Subhadrā. The wives of Kṛṣṇa, burning with curiosity, prevail upon Subhadrā to open the box. Feminine curiosity is, then, picturesquely described by the poet. The box is opened, the spirit of Ahilocana enters Subhadrā, and Abhimanyu is born

## VI

In the contemporary setting of *Narasinha Mehtāni Hundī* the poet is not put to the strain of having to devise situations congenial to his art as in the Purānic ākhyānas, and is more successful. The Mehtā drew a hundī on Kṛṣṇa at Dvārikā in favour of some pilgrims

The Beloved met the pilgrims on the banks of the Gomatī. He had a fitting appearance. He walked as men do in the market. His turban was of twisted folds. Where did he learn to fold it so? With a pen behind his ear, he looked a vanika. Like a bania, the Lord spoke hurriedly and with a lisp. A necklace of gold was round his neck, a broad belt of gold round his waist. His palm had the lines of wealth. He had rings on his fingers, a scarf over his shoulders. The Lord was large of build.<sup>2</sup>

- 1 વૃદ્ધ વેશ કર ગ્રહી લાકડી, વાગે ઠેસ પડે આઘડી,  
જલજલા નેત્ર જુવે અરુપરુ, માથે વાઘ્યુ ફાટુ ચીથરુ,  
થરથર દેહડી ધ્રુજે જદુરાય, કાયામા પ્રગટયો કપ વાય.  
મુખ નાસિકાયે લાલો ચૂવે, કર કપાળે દર્દે આહુ જૂવે,  
પેટે વળી છે કરચલી, દીનવધુ દુવળા જાણે પેપલી.  
ઉઘરસનો ઠોસો ને ચઢે શ્વાસ, રૂંદે રોગિયા થયા અવિનાશ,  
ચોં ચોં ચોં ચુચારો કરે, ભોમ પડે ને પગ લડથડે.  
નીસરી ખુધ કટી બેવડ વળી, પગે વાયુ ને માથે પળી,  
ચોડાગતો ચાલે કાનુવો, વાકુ છુટણ પગે જાનુવો  
વળ્લો જીભ વોલતા આવે શૂલ, ઓઢયો કામલો પહેર્યું વનકૂલ;  
એવે રૂપે પરમેશ્વર પળ્યા, અહિલોચનને સામા મળ્યા.

- 2 વહાલો ગોમતીજીના ઘાટમા રે, મળ્યો તીરથવાસીને વાટમાં રે;  
વેશ પુરો આપ્યો મારે વહાલે રે, નાથ ચડતાની ચાલે ચાલે રે.

Sinful man? For what sins of mine, do you visit me with this punishment? Alas, man is cruel. He will kill me forthwith tear off my wings roast me on fire. Who will save me from him? In order that he may eat, I must die, a jewel like me must be destroyed. My mate, disconsolate, must also die. On whom will she now rely? <sup>1</sup>

The king, moved by compassion lets go the bird and in return, it flies to Damayanti and inspires her with a tender feeling for Nala. When Bhīmaka holds a svayamīn varā for his daughter Nala and other kings, and even gods attend. Inspired by jealousy, the gods including Indra Varuṇa and Dharma transform one another's face into that of a dog a cat, a monkey or a bear. This touch of vulgarity scarcely meets the requirements of art but for the poet, Purāṇic personages were only pegs to hang contemporary pictures from. Damayanti selects Nala, is married to him and returns with him to his capital.

On one occasion Nala plays dice with his brother, and loses the stake, and, in consequence, he has to give up his throne and go to a forest for three years. Damayanti bids a touching farewell to her children when she loyally follows Nala to the forest. Misfortunes befall the pair as they wander through the forests. Kālī the spirit of the Iron Age, instigates Nala to desert Damayanti while she is lying asleep in the forest. She wanders in the forest, alone and terrified calling upon Nala in piteous wails. She is partly swallowed by a python, and narrowly escapes death.

These parts of the poem already worked upon by so many poets bear testimony to the poet's mastery in dealing with tragic situations. But in case of Old Gujarātī works, estimates can be only comparative though a masterpiece among the ākhyānas of the period *Nalākhyāna* is but a crude vulgarisation of the noble original in the *Mahābhārata*.

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- 1 ओ कश्च मायाना घणी पापी माणसा रे जेने निर्दयता होये घणी, पा ॥  
 ए तो जीवने मारे स्तखेव, पा हवे हुं मुखो अवश्यमेव, पा ॥  
 दुपी नाखसे माहारी पंचाय पा मुने शेकशे अमिमाय, पा ॥  
 कोष मूकावे करी पक्ष, पा माहारे मरुं ने एने मक्ष, पा ॥  
 आ मज घरहुं रतन, पा से एळे थारो नीचन, पा ॥  
 दख्खळी मरसे माहारी नार, पा से जीवसे केने आचार, पा ॥

## VII

*Nalakhyaṇa* is perhaps the most popular of the poet's ākhyānas. This poem is characterized by ornate style, elaborate descriptions, and intensely expressed emotions. It is evidently an attempt to produce a masterpiece on the conventional model. The description of Damayantī is in the approved hyperbolic style of the period.

The serpent saw the lovely braid of Damayantī, and, humbled and ashamed, crawled into the nether regions. The moon saw the sweet face of Bhīmaka's daughter, waned, and hid behind a cloud. At creation, Brahmā collected light in a pot, and made the limbs of Damayantī out of it. Part of it lay unused, parts lay scattered about, Brahmā put them together and created the moon.<sup>1</sup>

King Nala wants to marry her, but not even the sage Nārada will carry his message to her, lest his ascetic mind should lose self-control in her presence.

When on a visit to a forest the king catches a beautiful swan with a golden body. The bird thus expresses its feelings towards the captor.

गाढी एक गोपीचदननी, तुळशी काष्ठ पवित्रजी  
मोसाळानी सामग्रीमा, तिलक ने तुळसीमाळजी;  
नरसैयाने निर्भय छे जे, भोगवशे गोपाळजी  
बळ हीण वळदो शु हीडे, ठेले वैष्णव साथजी,  
सोर पाडे ने ढाळ चढावे, जे जे वैकुण्ठ नाथजी  
एक वळद गळियो थई वेसे, आखलो ताणी जायजी;  
पड्याने पुछ ग्रही उठाडे, कौतुक कोटी थायजी  
साले साल जूजवा दीसे, रथतणा बहु वक्रजी,  
सागीनो बहु शब्दज उठे, चूचवे छे बहु चक्रजी  
चडे वेसे ने वळि उतरे, ले रामकृष्णनु नामजी;  
मध्याह्न महताजी आव्या, जोवा मळ्यु उना गामजी.

1 दमयतीनो चोटलो, देखी अति सोहाग,

अभिमान मूकी लज्जा आणी, पाताळ पेटो नाग  
भीमक सुतानु वदन सुधाकर, देखीने शोभाय,  
चंद्रमा तो क्षीण पामी, आभमां सताय  
सृष्टि करता ब्रह्माजीए, भर्यु तेजनु पात्र;  
ते तेजनु प्रजापतिये घड्यु, दमयतीनु गात्र  
तेमाथी काई शेष वाध्यु, घडता खेरो पडियो,  
ब्रह्माए एकहु करीने, तेनो चंद्रमा घडियो

The poet, however must make even the demon a little attractive. Rāvaṇa replies

Hear my sorry tale. When I see Jānakī, I see in her as it were our mother. My love for her will only be destroyed with my corpse.

At the end Rāvaṇa develops a sanctimonious disposition, confessing that he is only seeking liberation through death at the hands of Rāma.

## VIII

*Ashtāvakraḥkhyāna*, written in somewhat polished style contains excellent verses. The sage, stricken by love, wanders in a forest in the company of his wife.

The breeze blew softly. A pair of peacocks uttered notes of delight. Inspired by love, they moved about like a sārasa pair. They did not part from each other in talk, in food, or in enjoyment. Their love grew as the lady sang to her lord. On the way the wind blew sweet and mild, cool and fragrant. The youthful bride looked at the full-blown lotus with an anxious heart.<sup>1</sup>

*Sudāmācarita* exhibits great realism. Sent by his wives to seek help from Kṛṣṇa, his friend when in school, Sudāmā the poor Brāhmaṇa arrives at the palace. Kṛṣṇa rushes forward to welcome Sudāmā, and his wives bring gifts as a ceremonial welcome. The old friends meet, and touchingly exchange reminiscences of their boyhood. Sudāmā presents Kṛṣṇa with a little rice and the present is returned by Śrī Kṛṣṇa a millionfold without his knowing it. When the poor Brāhmaṇa returns to his cottage he finds in place of it a royal palace with elephants waiting at the door. Struck dumb with amazement, he does not

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1. त्पो वायु मंदगति करे कति दूंद बोले मोरनो,  
सारस समो वे संबर छ कामदेवना जोरनो  
विह्वल पडे नहि वातनो से, हारनो विहारनो,  
विह्वल पडे नहि वातनो से, सारनो असारनो  
विह्वल पडे नहि वातनो से, पारनो अपारनो  
विह्वल पडे नहि वातनो से, मारनो नमारनो  
रे विह्वलन पावे काळ मूखे, धार निराधारनो,  
वितजु वायुो स्वर अछापे, मामिनी मरपारनो  
शो मधुर मंद सुगंधि शीतल वायु वाहे वाटनो,  
खील्यां कमल जोइ रही झुवटी, खरेखरा उचाटनो

*Ranayaṇa* describes the battle between Rāma and Rāvana, and incidentally shows the poet's skill in dealing with vīra rasa, the heroic sentiment. But it is extravagant and tawdry, and lacks the epic thrill of *Kāhmaḍadeṇa bandha*.

A crowd of demons rushed determined to fight. Noses and ears and feet were scattered on the ground. Rivers of blood met. Some cried out, others shouted encouragement. Some roared, others were beaten with fists, some were stifled, some were masticated to death. Here and there and everywhere, royal umbrellas were lying about and armour plates and chains lay broken.<sup>1</sup>

Queen Mandodarī, while remonstrating with Rāvaṇa, describes the ominous signs which prophesy disaster.

Oh, king, the day is dusty and overclouded. The sun is dim, my lord, the quarters are foggy. Evil omens meet us everywhere. Yester-night, I had a dream. King, how can I tell you how terrible it was? The sea was dried up, the river ran with blood, Lankā was in flames. Your queens were in tears, and so were your daughters and daughters in law. And I saw them tonsured, their hands without bracelets.<sup>2</sup>

But the king is adamant, he is determined to fight Rāma. Even Rāvana's fierce brother, Kumbhakarna, makes a piteous but vain appeal to his brother to desist from fighting.

1. राक्षस जुथ आवे त्याहा अति अडिया,  
नासाकर्ण ने चर्ण वहु धर्ण ढळिया,  
महा रुधिरनी सरिता नीर मळिया  
हकारे वकारे कोई त्यां खोखारे,  
पोकारे होकारे मारे खन्न धारे,  
पगे व्रीक पडे ढीक हैये हीक आवे,  
आणे अत वळवत ग्रही दत्त चावे  
यत्र तत्र सर्वत्र वहु छत्र पडिया,  
पाखर वस्तर कवचनी त्रुटी कडिया.

2. आजनो दाहाडो लागे धुधळो, दीसे झांखो दिनकर देव, हो राणाजी;  
त्रिभुवननाथ ना दुभीए, जेनी ब्रह्मा शकर करे सेव, हो राणाजी आ  
दिशा चारे दीसे धुधळी, काई शुक्ल माटेरा थाय, हो राणाजी,  
काई फालु वोले रे विहामणी, रुए वायस श्वान ने गाय, हो राणाजी आ  
गई राते स्वप्न में पामियु, दीहु दारुण कहु क्यम जाय, हो राणाजी,  
समुद्र सुका रुधिर सरिताभरी, लकामां लागी छे लाय, हो राणाजी आ  
लाख लाख राणी तमारडी, वीजो वहुबेटीनो साथ, हो राणाजी,  
केश विना दीठी मस्तक वोडला, चुडला विना दीठा हाथ, हो राणाजी आ,

the mortar Did you plunge into the river because you remembered the insult ?<sup>1</sup>

## IX

Premānanda has been credited with writing dramas, three of which were published years ago. They are named *Roshadarākā sātyabhāmakhyāna*, *Pāñcālī-prasan nākhyaṇa* and *Tapatyākhyāna*. From a literary and artistic point of view they are inferior to the poet's other works.

1. મારું માળકડું રીસાબ્યુરે, સામઢીયા,  
 તારા મનમો એ કું આબ્યુરે, સામઢીયા;  
 હું અપરાધણ માતાને મૂઢી, શા માટે કપાબ્યુરે, સામઢીયા-મા.  
 કાઠિંદીનું કાઢું પાળી, માંહે વસે કાઢો કાઢી  
 હવે આશા વે શી મલ્લવાની, કેમ આવે વનમાઢીરે, સા.-મા.  
 સંતાન સ્ત્રીમુ મોઢ ધન વે, કરમે છીણું સંદી;  
 મેં નવ જાણ્યું જલન કરીને, રતન પઢ્યું કેમ છૂટીરે, સા.-મા.  
 પુત્ર પામી હું છેલ્લે આઘમે, ઠઠેમોં પ્રતિપાઢી;  
 નીપનો રસ ઢઢી ગયો હું, વીજોગ આગે જાઢીરે, સા.-મા.  
 નાકે મોલી પાવે ઘૂપરી, મોર મુગ્ધ ધિર ધારી;  
 ફરી સ્ત્રી હું વ્યાપી વેણું, હરિ આવે ગૌ ધારીરે, સા.-મા.  
 કાને કુંઢલ મૂઢમાં મોરલી, સાંને મોઢલ આવો;  
 મૂઢ્યો છીં કઢી પેટ વેલાગો, મા કઢી મને જોલ્લવોરે, સા.-મા.  
 પીત પીછોઢી કાછ કછે, મુઢ કને નેતરૂ માગે  
 હું ધરઢી માને થાકી જાળી, કોણ વલોવવા કાગે રે, સા.-મા.  
 હું પ્રાજેશ્વર હું ગોપેશ્વર, ગોપી વેહ કેમ ધરશે  
 જાલ સજાની કોણ વલે આ, થાયો હીંચી હીંચી મરણેરે, સા.-મા.  
 ડંઢા જઢ્યાં થાસો કીધો પાળીમાં કેમ ગમશે;  
 મોર પોપટ પૂતલી તારે, રમકડે કોણ રમણેરે, સા.-મા.  
 કાંઈ હું ગમ્યો ને હું જીજું છું, ઓછા સગવળ માટે;  
 સાણું વઢાલ તો ત્યાં જળાયે, સાંમઢ્યાં હૈંઢ ફાટેરે, સા.-મા.  
 કાઢપે પાઢણ કઢીળ છે, તેપે કઢીળ છે સોઢ;  
 જમ્મ તુલ્ય છે કાઢજું મારું, કોઢને હું વેલાહું મોઢરે, સા.-મા.  
 તેં મજાંતર ઢઢાનું કીણું, મનમાં કુઢલ કાંઈ જામ્યું;  
 રઢજનું વંધન જામ સાંમર્યું, તે માટે કપાબ્યુરે, સા.-મા.  
 નંદ યસોવા ગામ ગોવાલ્ય વ્યાકુલ જુઢની નાતી;  
 જાર ધઢી પૂઢે સર્વ પઢજો, હાલ્લર રાજે ધારીરે, સા.-મા.

know what to do. Beauteous damsels accompany his wife, now transformed into a young, fascinating woman, as she comes out to welcome him. Then follows a humorous situation

When worshipping him, she touched his hand, the sage ran away, frightened. He trembled in every limb, he could not see anything. He was bare headed, his hair was flying about. When the beautiful lady tried to hold his hand, the sage shrieked, "I have got into a new house. Forgive me, I have no dishonest motive. I am old, and you are a young woman. My morals are very strict; I assure you, I have not come here lured by passion. Let me go. Why do you worry me? Be you happy" <sup>1</sup>

His wife explains how everything has been metamorphosed by the goodwill of Kṛṣṇa; and, as he enters the house, Sudāmā himself is transformed into a radiant youth.

His *Daśamaskandha*, Xth canto of the *Bhāgavata*, is a comparatively inferior work. The well-known lament of Jasodā, when Kṛṣṇa plunged into the Jumnā to recover a ball, is one of the finest poems of the author

Why, my dark one, did you plunge into the river, leaving your poor mother behind?

The waters of the Jumnā are dark, the black Kālī lives in it. How can I hope to meet you again? How will you come back to me?

My child was my life, but fate has robbed me of it. I did not know how to preserve my jewel, and it is now lost to me. When well advanced in life, I had a son; I nursed him, I brought him up. But the sweetness which I had gathered is now gone. Bereaved, I am on fire

When will I see you—a pearl in your nose, anklets on your feet, the peacock crown on your head,—coming back to me with the returning cattle? You have flung yourself into the deep waters, how will you live? Who will now play with your peacock, your parrot, and your doll?

You are gone, and I am alive, our love was destined to be short-lived. How shall I face the world? Yes, the ball was just an excuse, really, you must have been offended with me. When you were an infant, I once bound you to

- 1 पूजा करीने पालव ग्रह्यो, तव ऋषिजी नाठा जाय  
थर थर धुजे ने काई न सूजे, छूटी जटा उघाडे शीश,  
हस्त ग्रहेवा जाय सुंदरी, तव ऋषिजी पाडे चीश.  
हु तो सेजे जोउ छु घर नवां, मने नथी कपट विचार,  
हु तो वृद्ध ने तमो जीवन नारी, छे कठण लोकाचार.  
भोगासक्त हु नथी आव्यो, मने परमेश्वरनी आण;  
जावा यो मने का दमो छो, तमने हजो कल्याण,



Except some happy descriptions and passages depicting impetuous wrath there is very little in the works of this poet which deserves any serious attention. His style is extravagant and bombastic, and lacks refinement.

The credit of writing perhaps the only original social *kathā* of the age, *Mitrādharmākhyāna*, belongs to Vallabha. The subject of the poem is friendship and opens with a reference to persons whose friendship was known to the *Purāṇas*. Then follows one of the characteristic flourishes of the poet.

Duryodhana's friend was Karna, though he courted disaster Premānanda is the friend of his foes and Mādhyava (the god?) is his friend. All men are friends of Vallabha a friend is a soul of the body

Then he describes Gujarāta and has a hit at Sāmaḷa.

In the city of Ratnapura, dwell great poets, some like Prema, some like us. Some poets who live there are of dark deeds (*Sāma lakṣaṇavanta*)<sup>1</sup> who serve all and sundry who disregard the vow of non-begging and take to the ways of mendicants who try to become gods but without proper ceremonies who forgetting the duties of a Brāhmaṇa disgrace Gujarāta by their residence.

Indu and Mindu are the sons of two Brāhmaṇa friends in Ratnapuri. For twelve years they live in the āsrama of a learned Brāhmaṇa at Bhṛgukaccha. Indu grows up to be a man of character popular and learned Bindu an ignorant and insolent knave. On their way home, the jealous Bindu tries to kill Indu and leaves him as dead in a village on the banks of the Mahī. He returns to his city and reports that Indu died on the way later he changes the story and informs Indu's father that his son is gone to Kāśī for further studies. Mindu now poses as a prodigy of learning He is invited by the king to a debate with the Brāhmaṇa as of the court and is worsted. Unable to live up to his boast, he leaves the town promising to return in two months with the solution of the questions put to him.

Mindu in his travels comes to the village of kolis, where he thought he had killed Indu and is surprised to find that his friend was alive and had made it flourish. Indu welcomes Mindu saves him from his koli followers who angry at the insolence of Mindu want to kill him and returns with Mindu to Ratnapuri as his disciple to help him secure a triumph over the Brāhmaṇas of the town.

The technique is by a different hand. Their genuineness has been rightly challenged by Narsinhrao Divatia in an ably written paper, *Premānandani Nā'ako*<sup>1</sup> His arguments, which have remained unanswered, are that both stage and dramatic literature were unknown to Gujarāta in the whole period of five centuries; that Vallabha in his boastful recital of his father's literary achievements does not refer to any drama; that the original manuscripts have not been forthcoming in spite of repeated demands, and, that many phrases are based on idioms and ideas formed by Western influence. Further, a lapse of over fifty years has not led to the discovery of any other manuscript of the poet's dramas, or, for that matter, of any drama composed in Old Gujarātī. Old Gujarātī had no drama; and to the literary men of Gujarāta, from Somasundara to Dayārāma, the dramatic presentation of character, incident and dialogue was an unknown art

### X

Premānanda left two sons Vallabha and Jivanarām. Vallabha is said to have composed, among other works, *Duhśāsana-rudhīrapānākhyāna* (1724), *Yakshaprasānottara* (1725); *Kuntiprasannākhyāna* (1781); *Kṛṣṇavishṭi*; *Premānandakathā*, *Yudhisṭhīravrakodara-ākhyāna*; and a social story, *Mithadharmākhyāna* (1754). Some of these works are of more than doubtful authenticity.

Vallabha appears to have been engaged in defending his and his father's position as a poet against Sāmala. He was impetuous and arrogant, a fanatical worshipper of his father and a jealous guardian of his reputation.

The poetry of Premānanda is like the sun. The bards are but descended from the Brāhmanas, but a Brāhmana is the descendant of Brahmā himself. Canda is inferior to the father of this lord of poets (meaning himself)<sup>2</sup>

Again,

There is nothing on earth equal to the Gujarātī language. It has all good qualities including mellifluity

1 Sahitya Parishad Report, Vol. III.

2 પ્રેમાનંદની કવિતા, સચિતાશી પેલિયે  
બ્રાહ્મણથી ભાટ થયા, વજ્રજ વિધિના આ તો,  
કવીશ્વરના પિતાથી, ચંદ મદ દેખીયું.

me the news of Kṛṣṇa. What message do you bring from Madhupūra. Did you see Kṛṣṇa], sweet as his flute? <sup>1</sup>

## XII

Samaḷabhata was a junior contemporary of Premānanda. He was born about the year 1700. The earlier date, 1640 is obviously incorrect, for he composed his *Angadavṛṣṭi* in 1752. He was a Śrīgoda Mālvī Brāhmaṇa of Veṅgaṇapura (now Gomtīpura), a suburb of Ahmedābād and knew Samskr̥ta Vraja and Persian. He left behind him no followers and no school of poetry. Throughout his life, he appears to have waged a literary warfare with the school of Premānanda led by the arrogant Vallabha.

His Purāṇic works are *Śiva Purāṇa* (1748) *Revākhanda* *Aṅgadavṛṣṭi* (1752) *Rāvaṇamahādhārīsamvāda* *Kālimahātmya* *Śukadevākhyaṇa* *Draupadivastrāharana*. His works of fiction are *Batīśapullī* *Sudāboliterī* *Padmāvatī* (1718) *Nahda-batīś* *Vinecalanī* *Vārtā* *Barāśakasturīnī* *Vārtā* *Cahdra-cahdrāvatī* *Madanmohanā* *Vidhātānī* *Vārtā* *Suhdara* *Kamadāra* and *Bhojakathā*. His miscellaneous works including those of doubtful authorship are *Raṇachodanā* *Śloka*, *Udyamakarmasamvāda* *Sāmalaratnamālā* *Abhīrāmakuṭīnī* *Śloka* or *Rustam-bahādurno Pavāḍo* (c. 1725) *Bodhīno* *Rakhiddsa-caritra* *Viveśvārākhyaṇa*, and *Ranastambha*.

Samaḷa at one time was appraised as a great writer of original fiction and a peer of Premānanda but materials which are now available necessitate a re-estimate of his works. He attempted Purāṇic subjects but could only produce ordinary ākhyānas. Though he twitted Premānanda for being merely a copyist of older purāṇikas in the well known line 'कहेलु कहे ते शानो कवि !' he took all his stories from early Gujarātī fiction. The originals he copied were mostly Jaina compositions and not easily accessible twenty years ago. That he was not the independent man he pretended to be is clear from the hyperbolic epithets which

<sup>1</sup> મુળ ક્ષન મુજ શાળી, ચરેતાં રાજ પાળી,  
કળ ફલ ચિર રેની કૃષ્ણની વાત કેની  
મધુપુરયત્રી આવ્યો, શો સમાચાર સ્થવ્યો,  
મધુરી મુરલી મીઠો, કૃષ્ણગ્રી ક્યાંય થીએ ?

When they attend court, Mindu refers all the problems put to him to his disciple. Indu solves all questions; and the king and the learned Brāhmanas are all pleased. But the jealous Mindu again tries to deprecate Indu. The king, suspecting the truth, has enquiries made. The headman of the kolis tells the whole truth to the king, who turns out Mindu and installs Indu as the royal purohita. Mindu meets with an untimely end.

If this work is not a forgery, akhyāna for the first time drops its borrowed Samskr̥tic framework and becomes a story of real life. But the life as it appears has neither greatness nor beauty

## XI

Of all the pupils of Premānanda, Ratneśvara (c. 1700) was the most notable. Among his works were *Śisupālavadha*, *Bhāgavata*, *Mūrkhhalakshanāvah* (1714), *Vairāgyalātā* and other padas, *Laṅkākāṇḍa* and *Rādhākṛshṇanā Mahimā*. Throughout life he was persecuted by rival purāṇikas, and, after his death, parts of his *Bhāgavata* were thrown into the Narmadā by his illiterate sons at the instance of his rivals. A great student of Samskr̥ta, he attained a purity, elegance and richness of style which were beyond the reach of his contemporaries. In his *Mahimā* he describes Rādhā in a conventional vein but with a charm of language approaching Modern Gujarātī poetry.

Madana let fly his arrows at her, and she fell pierced. Tied by the fetters of love, she cried "Harī! Harī!" She wept, disconsolate at the separation, wiping her tears with her cloth. As she looked into the mirror, she saw her eyes dawn red.<sup>1</sup>

Again she addresses the cloud.

Oh cloud! Listen to my words. Stop the rain and pause for a while. Tell

- 
- 1    प्रकटी मदन व्याधि, मो'हयों वाण सांधी,  
      हरि हरि कहे राधा, प्रेमने पाश बांधी;  
      बिरह विकळ रोती, चीरझु नीर ल्हो'ती,  
      अरुण नयन दीसे, आश जोतां अरीसे.

. . . . .

He who was highly respected, left his pride, and was seen begging. He who was highly respected, bowed low to the mean and the lowly. He who was highly respected, became poor and was punished. He who always saw good omens died, and left a widow. The man of large wealth and no learning is but poor indeed. God can make a mountain out of a blade of grass. What is then the use of harbouring pride?

The poet stigmatised women thus

Some women have killed their husbands some have left their high-placed husbands to marry menials some have left their children and families and gone to live with others. Some have deserted a king, to give themselves up to pleasures. Some have killed their sisters and mothers-in-law some their parents. A woman is a living witch. She robs the strongest of their strength.<sup>1</sup>

At another place, the poet recognised their worth after the fashion of his times.

When young, she gives pleasure and company. She looks after your bodily comforts talks affectionately and ministers to pain and anguish. She shares happiness and misery sings your virtues sweetly. She steals your heart and glories in it. In old age, she nurses you. When you see her you forget your pain. Not even in death, does she forsake you out of affection, she immolates herself on the funeral pyre with you.<sup>2</sup>

### XIII.

And thus we see two authors—Premānanda, and Sāmaja—standing in bright contrast to the murky back ground of other worldliness which spread over two centuries each proud of Gujarāta and the Gujarātī language each a law unto himself. And of the two, Premā

1. કૈકે માયી કંષ કૈકે પરખ્યા પરહરિયા  
કૈકે રંચ અમીર, તજી કિંકર વર કરિયા  
કૈકે કુટુંબ પરિષાર તજી વિત ધીજે વાહી  
કૈકે મદિપસિને મેલિ, માનની ગમવે મહારાહી  
કૈકે સામ્ર નમંદ સંહારિયા માલ પિતા મદન કર્યા  
એ જીવતિ જાત છે સજીની જોર જોરાવરનાં હયાં
2. જોબનમાં હે રંગ સંગ મુખ ટાઢક તનની  
વાણપને કરી વાત મગહે પીઠા મનની  
મુલક બુશ્તમાં સમ માગ, રાગ સ્નેહ ગુણ ગાતી;  
જ્યુરા વિત હરનાર સાર રતમાં મદમાતી  
વલ્લ્વી વસપને સેવા કરે, વેલ્લ્વાપી દિલ્લુલ્લ ટકે  
એ અંતકાલ અલ્લી નદિ, થહુ સ્નેહે સાથે વહે

he showered upon his Pātīdāra patron, Rakhīdāsa, whom he compared to Bhoja in generosity. His attack on the venerable Premānanda, who, throughout life, maintained the dignity of the noble profession of a purāṇika, scarcely reveals good taste or generous impulses

I have not learnt any Purāṇa and I have not studied the *Vedas* I know no figure of speech and I am not sorry I do not wander from house to house, and I have no son to sing my praises I do not go from court to court to receive presents. Bards, Brāhmanas and buffoons shout loudly, and the audience well pleased says 'well done' But I feel grieved at this<sup>1</sup>

Grapes were, indeed, sour Critics half a century ago went into ecstasies over him for having discovered in him a modern social reformer, but now we know that they were portraits of social conditions which generations of story-tellers had preserved from a past long gone by, and which Śāmaḷa bodily adopted from his predecessors He could not impart local colour, nor give a contemporary touch so well as Premānanda. His observation was neither vast nor keen, his views were conflicting and trite; and he had no fresh outlook to present. His plots, mostly taken or rewoven from older works, show but slight improvement He has been able to add to the old stock only a few characters or pictures of real life The riddles are there, and so are the long, nerveless descriptions

But his greatness lies in his matchless style and wonderful power of story-telling, in presenting didactic and worldly maxims in striking parallelisms, and in presenting the romantic atmosphere of early fiction, and thereby providing a valuable literature of escape from the morbid influences of his times His chappās, made up of six-line verses, illustrating a point of view have acquired an abiding place in the literature.

- 
- 1    भण्यो नथी कोई पुराण हु, भण्यो नथी कोई वेद,  
 रसालकार न आवडे, मन न पामे खेद  
 घर घर राग ताणु नहि, पुत्र न मुज गुण गाय,  
 राज दरवारे रझळवु, मेळवी नथी पसाय  
 भाट ब्राह्मण ने भाडवा, लावी मूक्री पोक,  
 रीझी भला भला कहे, तेथी थाये जोक.

## CHAPTER VIII

### THE END OF OLD GUJARĀTA DAYĀRĀMA (1767-1852)

Influence of Arabic, Persian and Urdu—*Afroz-i-Akbari*. Political conditions (1707-1852)—Persian literature by Gujarātis—Converts to Islam and their literature—The literature of the Pārsis—The decadent literature—Dhīro (1753-1825)—Nirāṅta (1770-1846)—Bhojō (1785-1850)—Pṛiṭamādās (c. 1730) The Swaminārāyaṇa sect—Its poets—Dayārāma (1767-1852)—Personality and temperament—His Life—His Works—His garabīs—The close of Old Gujarāta.

The period between 1707 and 1818 was one of wretchedness, disorder and misery for unfortunate Gujarāta. Its wealth and weakness attracted the avarice of every ambitious raider in the vicinity. Its wealth was destroyed, its agriculture and commerce were crippled, its culture was arrested. Social life grew more stagnant and narrow. What better soil can Akhā's gospel require?

#### I

The sorry tale of feuds and intrigues between 1700 and 1852 may be shortly recounted. The policy of Aurangzib and the raids of the Marāṭhās marked the beginning of an era of disorder and misfortune. The great landlords refused to pay tribute the imperial viceroys, unable to enforce payment or maintain order, only looked after themselves. Hindu zemindars extended a welcome to Marāṭhās in the hope of shaking off the Muslim rule. Petty Mussalman fauzdars took advantage of the prevailing disorder to declare their independence as nawabs. The chiefs of Junāgadha, Balāstnora, Pāṇapūra and Cambay raided one another's territory, plundering towns and destroying villages.

Śivājī and the great Peshvās, no doubt, dreamt of a well governed empire in India. But their agents looked upon Gujarāta more as a treasure to be robbed than a country to be governed, and restricted themselves to exacting an annually growing tribute. Irresponsible agents of the Peshvās, the Gaekvādas and the Sindhuās extorted revenues and allowances from peasants by all possible means, with the result that fertile districts were left uncultivated. Military occupation of the Marāṭhās is aptly described as 'a system

nanda stands out foremost. Before his sturdy faith in life and joy, the background recedes like the disappearing mist. With a humorous twinkle in his eye and a joyous note in his voice, he passes on to his world-weary generation the inspiration of Vyāsa.

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## II

Political influence directedly operated only upon a very narrow province of life. On the sultanate being established Persian and, later Urdu became the language of court, law and office. Mussalman authors attached to the Sultans or the viceroys wrote many works in Persian. *Mirāt-i Sikandarī* (1536), written by a Gujarātī convert from Mehmādābād, is the first valuable Mussalman history of Gujarāta.

But Ali Mahamud Khan Bahadur was perhaps the most noteworthy Mussalman historian of Gujarāta. He suppressed riots in Ahmedābād in 1730, was a superintendent of customs in 1748 and was confirmed in the said office in 1753 by Raghunathrao and Dāmājī Gāekvāda who finally overthrew the representatives of the shadowy imperial power in Gujarāta. His *Mirāt-i Ahmadi* is a work of great importance.

The castes from which Hindu officials were drawn also took to the study of Arabic, Persian and Urdu. They claimed men who could teach these languages. A few literary men also composed poems in Persian and Urdu. But the influence of these languages on Gujarātī literature was neither deep nor lasting.

Thakordāsa Daru, a Kāyastha of Surat, sent a kasido, a poem to the Mogul Emperor every year. Nandalālā Munshi of Broach (c. 1700) attracted the attention of Emperor Mahamūd Shāh Ālamgir by his poems. Kavi Bhagavāndāsa (1681-1746), a divan of the nawab of Surat, composed poetry in Arabic, Persian, Urdu, besides Saṁskṛta Gujarātī and Marāṭhī. Śrīdāsa, a Nāgara Brāhmaṇa, composed *Fatuhāt-i Ālamgiri* (1731) a history of the reign of Aurangzib in Persian. Premananda directed his pupil Virjī to compose poetry in the style of Persian and Urdu poets. Sāmālā Bhata knew Persian and was the first poet who freely used Persian words. Manoharaswāmī (1788-1845) a poet, was a student of Persian. And Rānachodājī Divān (1768-1841) a warrior and a literary man of Kathiāvāda, was an acknowledged patron of poets men of science and literary genius.<sup>1</sup>

1. Mrs. Peston in Blackwood's Edinburgh Magazine, quoted by D. B. Zaveri, *Milestones in Gujarātī Literature*.

without the breath of life, without elasticity, without the capacity of self-direction, imposed bodily upon a foreign people, without even the care of preparing a foundation'<sup>1</sup>

The East India Company appeared on the scene, occupied the Surat castle in 1759; and soon set one Marāthā power fighting against another.

In 1761 Ahmedshāh Abdālī dealt a decisive blow to Marāthā supremacy at Pānīpat. Bālājī Bājirāo, the great Peshvā, died of a broken heart. His brother, the perfidious Raghobā, disputed succession with his son, fled to Surat and allied himself with the East India Company. The British got their chance. Māhādji Sindhiā turned a traitor to the Peshvā. The Gaekvāda of Baroda was induced to throw off his allegiance to Poona, but, unable to withstand the combined force of Hindu and Mussalman chiefs of Gujarāta, threw himself in the arms of the Company. The Marāthā was followed

Gujarāta was thus turned into one vast field of endless battle. "In this city," says Forbes in his *Oriental Memoirs* (1781) referring to Ahmedābād "commerce once met with every encouragement. It was the resort of merchants, artists and travellers of every description. It now exhibits solitude, poverty and desolation." The trade and commerce of Cambay and Ghoghā were equally ruined.

In 1803 the British wrested Broach from Daulatrāo Sindhiā. They protected the possession of the Gaekvāda or Sindhiā against the Peshvā, or acquired the Peshvā's rights over Gujarāta against them. And with the battle of Kirkee, in 1818, the Company finally stepped into the place of the Peshvā in Gujarāta. And till 1853, when they took the district of Panch Mahals on lease from Sindhiā, the British continued to quell disorder, destroy hostile powers, and lay the foundation of settled government. In this process, they also dismembered Gujarāta. Jhālora and Sirohī, once centres of Gujarātī culture, were handed over to Rajputānā, and Dungarpūrā, Vānsavādā and Alirājpurā to Central India.

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1 Bombay Gazetteer, Vol. I, p. 432.

sect of Islam and the converts made by him and his disciples came to be called Khojas. According to their tenets, Ali was the tenth incarnation of Vishnu and Hinduism and Islam were one. The bhajanas of this sect, though without literary flavour are turned out on the usual Gujarātī pattern. Other Mahomedan sects like the Mātāpantha, the Pirānāpantha and the Borahs who follow Pīr Chishtī have their bhajanas in the same style. A well known poetess, Ratanbāi of the last named sect has composed songs in honour of Kayam-dīn Pīr distinctly under the inspiration of the padas of Mirānbāl.<sup>1</sup>

#### IV

A few Persians, flying before the iconoclastic zeal of the Arabs, left Persia and settled near Sanjāna in the Surat District about 758. The settlers and their descendants accepted girls from lower classes of Hindus as wives, and except in religious matters adopted the language and the social habits of their neighbours.

Some Parsi poets composed in Persian. Bahmana Kalkobad composed *Kissa-e-Sanjāna* (1600) a poem on the landing of the Parsis, at Sanjāna. Mulla Feroze bin Kano (c. 1758-1830) a native of Broach wrote an epic in Persian on the conquest of India by the English under the name of *George-nameh* at the instance of Jonathan Duncan, Governor of Bombay.

The Parsi poets composed poems in the inaccurate variety of Gujarātī prevailing in the villages of Surat, though they freely borrowed words from Persian Pahlavi and Zend. Many of them studied Samskr̥ta, and translated Zend or Pehlavi poems into Samskr̥ta before rendering them in Gujarātī. One of the earliest of such translations is *Ardeviraf-nameh* by Behram Lakhmīdhar (1451). Later poets, following Gujarātī poets, composed akhyānas from their religious literature, or from the *Shāh-nameh* of Firdausī. Their technique, taste and style form the curiosities of Gujarātī literature. For instance Erwad Rustom Peshotan of Surat composed *Zarīhosht-nameh* (1676) *Sayavaksha-nameh* (1680) and other poems. His works bear traces of

1. Vide D. B. Jhaveri's article, *Gujarātī Sāhitya*, p. 188.

He wrote *Tarikh-e Soratha*, The History of Soratha, and *Rukate Gunagan*, Diverse Letters, in Persian, besides poems in Gujarātī and Vraja. Dayārām composed poems in Punjābī and Urdu. But such literary work did not come natural to the Gujarātīs, and, when Persian and Urdu ceased to be official languages, their interest in them, for all practical purposes, came to an end.

The Mussalman rulers exerted a more enduring influence on dress, music, luxuries and pleasure hunts of diverse kinds; and the upper classes in Gujarāta who adopted them enriched Gujarātī by contributing foreign words and idioms appertaining to these activities.

### III

Under the Cālukya and the Vāghelā kings, Mussalman traders and mercenaries came and settled in Gujarāta. Their religious freedom was safeguarded. Siddharāja gave compensation to the traders of Cambay whose mosque had been destroyed by Hindus—a remarkable instance of the sense of justice which dominated Hindu kings. Mussalmans were often absorbed in the Hindu community. In 1178, when Bala Mūlraja defeated the army of Shāhābu ud dīn Ghori, the Turks, the Afghans and the Moguls were admitted as Rajputs, and many Mussalman women were converted to Hinduism and accepted as wives by Hindus. Since 1297, Turks, Habshīs, Abyssinians, Manchukes, Arabs, Persians, Khorasanis dribbled into Gujarāta as part of some conquering army or as adventurers in search of employment, and constituted the unruly and irresponsible element in every army. The Sidis of Janjira, in 1670, accepted the vassalage of Emperor Aurangzib, and, as admirals of the imperial fleet, settled in Surat.

But the great bulk of Mussalmans, who form about 8 to 10 per cent. of the total strength of the Gujarātīs, was made up of Hindu converts. They never held themselves aloof from the social and cultural influences of their own land and lived on peaceful terms with the Hindus.

Even the proselytisers gave to Islam as local a colour as they possibly could. Nur-ud-dīn Satagar or Satguru came to Gujarāta about 1001 as a missionary of the Ismailia

Aren't you ashamed to see them sinking? The wise have sunk in worldliness. Wisdom was of no avail to them when Death got hold of them. He who knows the true wisdom about the body alone is happy !

Nirānta Bhagata (1770-1846) of Dethāna near Baroda, and a Pātīdāra by caste, was another popular poet. His outlook was philosophic, and his language simple and charming. He uses Urdu words more freely than any other poet of his time.

Such an occasion will never come let us worship Hari. A fool will give a diamond for a cowlie. Let us worship Hari with affection. What can we say?

The flowing water will continue to flow Fathers and grandfathers have gone before us. How can we be left behind? Son wealth and wife, family and descendants are yours but, at the moment of death, who will save whom?

Remember friends are only bound by self-interest. Know this for certain no one is another's relative or casteman.

Death hovers over your head. It will do what it likes, and when. Death, the counsellor of evil, will not let any one go. The fear of Death is the greatest fear of all. Why are you trustful? Why do you live in enjoyment? You fish of shallow waters! When he comes no one will listen to you. Only those who worship Hari are like Hari. If you believe so, listen to the name of Hari.<sup>1</sup>

1. હજી ! કોટે શુ હજાપણે રાજોરાજો પદે આજે !  
 રાજા હસ્યા કેટલેરે તે હું જોઈ નવ છાજે  
 હજાપણ દરિયાવ હતા તે હસી ગયા ડુનિયાની માંય;  
 હજાપણ તેજુ કાંઈ કામ ન આપ્યું અમઠાઈ જાત્યા જ્યાં  
 દિવાર કેવ હજાપણે આજે તે તો રાજે હજી ।
2. આવો અવસર પત્રી પત્રી નહીં આવે રે, હરિ મઝીય.  
 મૂરખ હીરો કોઈ હસ્ય ગમાવે, હેતે હરિ મઝીય. ૧  
 વેહેતા બલ તો વહી બસેરે છું મઝીય, હરિ મઝીય.  
 પિતૃપિતામહ સર્વે ગયા તો આપણ ક્યાંપી રહીય, હેતે હરિ મઝીય. ૨  
 છતવિત દારા કુલ કુટુંબ સહુ તારે રે, હરિ મઝીય.  
 મંત લેલ્યા કોને કોણ સગારે, હેતે હરિ મઝીય. ૩  
 સબે માણજો સ્વારસનું છે સાક્ષીરે, હરિ મઝીય  
 નપી બાળજે નેક સર્ગ ને ન્યાતી, હેતે હરિ મઝીય. ૪  
 મૃત્યુ બાળજો માયા તપર મમદું રે, હરિ મઝીય.  
 જ્યારે ત્યારે કસેરે ઇનું ગમદું, હેતે હરિ મઝીય. ૫  
 બલ કુલુદિ કેવ ન મેઠે કોનીરે, હરિ મઝીય.  
 બહુ બીકછે મૃત્યુ મોટા મોની, હેતે હરિ મઝીય. ૬

the influence of Saṁskṛta, as also of Hindu manners and customs adopted by the Parsis His description of the ladies of Iran runs :

The ornament on your head is like the full moon and the brilliant sun of amāvāsyā, it sheds a flood of light on this arid desert The ornament on your fore head is studded with the planets Mercury, Jupiter and Venus Who set your nose ring with the sabcerāga gem ?<sup>1</sup> Your ear-rings are made of rubies and pearls, God himself has given you the ornaments of your neck The bracelets and wristlets flash like lightning, the anklets tinkle on your feet

## V

Under conditions such as those described, literature could only echo Akho's weary gospel<sup>2</sup> Quotations from a few poets will show the tendency of the times The bhajanas of Dhīra (1753-1825) were in every one's mouth A Brahmabhata by caste, he came from Gothdā in the district of Baroda Dominated by a very hot-tempered wife, he led an unhappy life, composing padas, called kāfis, and publishing them in a somewhat novel way. He wrote out his poems on paper, enclosed them in pieces of bamboos and set them afloat in the river Mahī for a chance reader to pick up. His works are didactic and philosophical His best known work is *Svarupanī kāfi* His kāfis are written in a clear, homely and telling style, and have the sentiments of Akhā without his lashing bitterness His outlook, for instance, is expressed in his *Jñāna Kakkā*, The Alphabet of Knowledge When he comes to the letter 'Da' he says :

'Da' is for dahāpana, wisdom Why do you adulterate your wisdom ? To day, you are wise, very wise, indeed But how many wise men have sunk ?

1 A gem which gives light at night.

તમ સીશ ફુલ પુનમ ચંદ ને અમાશી સૂર ।  
 એ વેરાંન રાંનમાં એથી ઘણુ વરશે છે નૂર ॥  
 તમ નીડાઠ ટીક બુધ બહરેસ્પત શુકર જડી ।  
 તમ નાશકા નથ તે સવચેરાગ કોળે ઘડી ॥  
 તમ કાન કૂડલ જડેઆ જાળે માંગક ને મોતે ।  
 કોટ અમરણ પેહેરાવેઆ આપ ધણીએ પોતે ॥  
 કર ચૂડ પોહોંચી જાળે વીજ ચમક ચમકીને જાએ ।  
 પાએ પેજળ તે નેવરનો જલ્લકારજ થાએ ॥

2 See Note A at the end of the chapter

The hymn of death is the best known lash of the poet.

Oh soul! Worship the Creator The world is but a dream surely you will leave your wealth and riches, property and treasures, sons and grandsons; and you will only bear the lashes of death.

The wealthy have left behind them their houses, high with storeys, beautiful with terraces and endless windows.

Flowers will be thrown over him four coconuts will be tied under him he will be anointed and bound to the bamboo bier and people will bewail his death.

In life, he never slept without a bed and bedstead he did a thousand other things. But, all the same, he will be stoked on the funeral pyre as if a black smith is melting iron, and burnt to ashes.

They will go to the burning place, set up a pyre, and lay on him a load of wood. They will then set him on fire and leave him. His body will be in flames. They will, then, take their bath, and abandon him. Bhojo Bhagata says, men and women will shed tears for ten days and then forget him.<sup>1</sup>

Pritamdas (c. 1730), a bhāṭa by caste, has composed *Sūrasaṅgīta* (1764) and the usual kind of padas on sṅgāra, vairāgya and jñāna. Some of his padas bear the impress of originality. His well known pada runs

The ways of Hari are for the brave the coward knows them not.

Who offers his head first, he alone can utter His name. He only enjoys eternal bliss who dedicates his son, his wealth, his wife, his head.

Who are alive and yet dead to the world, they only can dive into the sea for pearls. Who ever defies death, ceases to suffer. But the spectator on the shore never gains a cowrie.

- પટોઈ સૂને મેં તો પિયર વચ્ચવી ને કુચઈ મેસ્યાં ટાઢી રે  
મોઢો મગત કહે ગુરૂતાપે કરીય ન પરણું આવી નારી રે. રે મેં.
1. પ્રાપ્તીઆ મચી છેને ફિરતાર આ તો સ્વપનું છે પંતાર,  
બન પોસત ને માલ સજીના, પુત્ર અને પરિવાર  
આપી બાઈશ તું આપ્તો, પછે સાક્ષે જમના માર રે. પ્રા.  
સંઘી મેઢી જગજ જાલસા, પોસતજો નહિ પાર;  
કોઈ જગ ને સુલપસિ, તેનાં બાંધ્યાં રહ્યાં ધરવારે. પ્રા.  
ઘર પુલકાં કરફરે ને, જેઠે બીપદા વાર  
ઠીક કરીને એને ઝઠબીનાં પાસ્યો, પછે બાંધે પહે પોકારે. પ્રા.  
સેજ તથ્યયું મિના મુતો નહિ, જીવ હુમ્મર કરતો હમાર  
સોરી સોરીને જાવ જાવયો, જેમ છોડું ગાઠે સમારે. પ્રા.  
સ્મશાન બાઈ પેહે સઢકીને માયે છે કાદનો માત;  
અમિ મેલીને ઝમો રહ્યાં, અને નિષ્ઠય કારે મંગારે. પ્રા.  
સ્નાન કરીને નાહી નીકળ્યાં નર ને વહી નાર;  
મોઢો મગત કહે વસ વી રોઈને, પછે મેસ્યો વિસારે. પ્રા.

Bhojo Bhagata (1785-1850) a more aggressive poet of this class, a Pātidāra from Kāthiāvāda, did not know how to read and write. He learnt bhakti and yoga from some unknown ascetic wandering in the forests of Gīranāra and spent his life in singing padas. His *Salayākhyāna* is not an outstanding work; but his principal contribution to literature is his *Cabkha*, lashes, in which he attacked social vice with effective bitterness. He died at Virapura and left a large number of followers.

His disgust for life is fearful.

I saw the miseries of the world, and sent away my wife to her parents. One child would ask for a top; another, a net, the third would say "Get me raiment made", and a fourth would like good food.

When I get anklets made, my wife wants a bodice, when I get a ring made, she wants a nose-ring. She does not let me rest in peace the whole day. Let the cage she had made for me be broken. She will go to sleep scolding, and scolding, she will rise. She is an expert in quarrels, I have never seen her with a bright face, the whole day long she does not leave me.

When guests come, she conceals herself in the house. When the children become naughty, she pinches them cruelly. Now I have sent her away to her parents with all her clothes. And my worries have gone with her. Bhojo Bhagata says, thanks to my teacher, I will never have such a wife.<sup>1</sup>

શે ભરોસે શા સુખમાં તુ માહાલેરે, હરિ ભજીએ.  
થોડા જલ્દા જીવ તાર નહીં ચાલે, હેતે હરિ ભજીએ ૭  
હરિ ભજે તે હરિ સરસા જન જાણોરે, હરિ ભજીએ  
એક ઈચ્છો તો હરિનુ નામ પરમાણો, હેતે હરિ ભજીએ ૮  
મન માનેતો તારા કાજનુ કહીએરે, હરિ ભજીએ.  
નીરાંત નામે જમને હાથ ન જઈએ, હેતે હરિ ભજીએ. ૯

1. રે મેં દુઃખ દુનિયાનાં ભાલી, પરણી નારી પિયેર મેલી વાલી રે.  
એકજ માગે ભમરડો ને વીજો તે માગે જાલી રે;  
ત્રીજો રે કહે મને ડગલી શીવડાવો ને ચોથો લે છે પેટ પાલી રે મેં.  
કડલાં ઘડાવુ ત્યારે કાંવીઓ રે માગે, ને વીંટી ઘડાવુ ત્યારે વાલી રે,  
આઠ જ પહોર મને જપવા ન દે, એના પાંજરિયા મેલ પરજાલી રે. રે મેં.  
વઢતી રે સૂએ ને વઢતી રે જઠે, કજીઆમા છે કારી રે;  
ઝજ્ઝાં મુખ એનાં કદિયે ન દીઠાં, એ તો આઠે પહોર ઓઝિયાલી રે. રે મેં.  
બારણે રે આવ્યા પાંચ પરુણા ને ધાઈને તે ઘરમાં પેઠીરે;  
છોકરાંને તો ધમકી મચાવે ત્યારે ચૂટલા લે છે તાળી તાળી રે. રે મેં,



in Gujarāta The sect however retained its purity, and its sādhus are still found in villages bringing religious and moral succour to the simple and the illiterate.

Many poets who composed poetry in the early decades of the nineteenth century were sādhus of this sect. Prominent among them were Muktānanda (1761-1821), a friend of Sahajānanda Brahmānanda, originally a bhāta by caste, and Premānanda Sakhi (1779-1815). All these poets sang about Krishna's amours, rhymed moral teachings and bewailed the futility of life in the best style of the age. Their principal works were either padas or garabhs. In beauty of language, Brahmānanda surpasses all his contemporaries except Dayārāma, but, of these three, Premānanda was a poet of a high order, perhaps, the only one between Narasinha and Dayārāma who sang with a passionate intensity of feeling rich with the impulse of bhakti. Like Narasinha he felt himself a gopi of Kṛṣṇa, but as embodied in Sahajānanda. Hence it was that he received the nickname of Sakhi a female friend. Despite the monotony largely inherent in the subject there is some artistic and imaginative beauty in his verse.

## VII

To this weary, lifeless age, came a genuine poet, his wings unclipped by convention, soaring on high in search of real art and emotion. In 1767 Dayārāma, a Saṭhodarā Nāgara Brāhmaṇa was born in picturesque Cāndoda—the charming village which, like Narcissus, looks at its own beauty reflected in the slow moving, crystal waters of the Narmadā. Left an orphan when an infant, he was brought up by an aunt. As a boy, he was attractive, naughty and mischievous. He sang, played on musical instruments and loved, like Kṛṣṇa, to play pranks on the young women of Cāndoda, who in those days had a proverbial reputation for flippancy. More than one antic is recorded of how he took liberties with them, broke their pots, and provoked the ire of respectable townsmen. Once he had to flee to an adjoining village, where he met Keśavananda, a sanyāsin, and became his disciple.

The ways of love burn with the flames of fire. Many look at them and run away, those that jump into them are happy, those who look on are miserable.

To barter the head for rich prize is not easy, the pure, who welcome death in life itself, attain greatness

Those who love Him are happy When the kingdom of Rāma comes, they alone see the glory of the Lord of Pritama.<sup>1</sup>

## VI.

The sect of Swāminārāyana greatly influenced the literature of the period. Its great leader, Sahajānanda, born at Chapaiyā near Ayodhyā about 1781, was a disciple of Rāmānanda, the founder of the sect. The sect drew its inspiration partly from the Vaiṣṇavite doctrines of Vallabhācārya, but developed special features owing to Sahajānanda's influence. Its speciality lay in its antagonism to the gross epicurianism of the Vallabha sect. Purity of conduct was above all virtues. Twenty-six vows were enjoined in relation to women; even seeing a woman, or her portrait, or pronouncing her name was prohibited. The sect did very good work among the poorer classes and the turbulent tribes of Kāthiāvāda. The lot of even untouchables was somewhat relieved by its philanthropic activities. But Sahajānanda went the way of the successors of Vallabhācārya in surrounding himself with semi-regal pomp and in having Kṛṣṇa worshipped in his own person. The principal seat of the sect at Vadatāla is one of the wealthiest

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- 1 हरिनो मारग छे शूरानो, नहि कायरनु काम जो ने,  
 परथम पहेलु मस्तक मूकी, वळ्ळी लेवु नाम जो ने  
 सुत वित दारा शिश समरपे, ते पामे रस पीवा जो ने,  
 सिंधु मध्ये मोती लेवा, मांहि पड्या मरजीवा जो ने  
 मरण आगमे ते भरे मूठी, दिलनी दुग्धा वामे जो ने;  
 तीरे उभो जुवे तमासो, ते कोडी नव पामे जो ने  
 प्रेम पंथ पावकनी ज्वाला, भाळी पाछा भागे जो ने,  
 माही पड्या ते महा सुख माणे, देखनारा दाक्षे जो ने.  
 माथा साटे मोंघी वस्तु, सांपडवी नहीं स्हेल जो ने;  
 महापद पाम्या ते मरजीवा, मूकी मननो मेल जो ने  
 राम अमलमा राता माता, पूरा प्रेमी परखे जो ने;  
 प्रीतमना स्वामीनी लीला, ते रजनी दन नरखे जो ने.

wedded to the Lord of gopis. I have no other Lord, and I do not care whether you are pleased or wroth with me."<sup>1</sup>

His patron goswāmi once treated him with discourtesy. The irate poet declined to go to him, shut the door in his face, and broke the rosary which he wore as a mark of discipleship. On another occasion, he insisted on having a seat as high as the goswāmi's. Once he abused the goswāmi of Kāṅkrolī who used his spiritual role to cover a multitude of sins.

Dayārāma had not the making of a helpless gopi in him nor the humility and self-surrender of a bhakta. The efforts of a prudish generation to conceal his foibles have failed. Dayārāma was human, all too human. His sex instinct was powerful; he loved women for what they were and for what they could give him, and he could not relinquish himself to the pure bhakti which while it abhorred women in life lingered long and fondly over the imaginary amours of Rādhā and Kṛṣṇa. He could not be the bride of an imaginary Kṛṣṇa; he sought delight in admiring women as they sang the garba or bathed in the river. Some of his fair admirers were drawn from the highest society.

He loved Ratanabai, the widow of a goldsmith, and openly lived with her for thirty years. He did not look upon her as a curse, for he loved life well. He wondered how Ratana, a goldsmith's widow, and he, a Brāhmaṇa, came to be bound by such an indissoluble bond, and he attributed the relation to their being husband and wife in their past life—a *Taraṅgalola* feeling in actual life. He flung respectability and conventions away and besought a goswāmi's blessing on them both, eliciting the promise that they would meet again as husband and wife in a subsequent life a hundred years later. He loved Ratana passionately and, for a man of his temperament, steadfastly. Once he drove her out of his house, but Ratana's devotion knew no bounds and she came back and served him loyally. Dayārāma, the orthodox Brāhmaṇa, cooked for both and both took their meals together.

1. एक बर्यो गोपीजनबन्धन, नहीं स्वामी बीजो  
नहीं स्वामी बीजोरे, मारे नहीं स्वामी बीजो एक बर्यो.

At twenty, he moved to Dabhoi, an adjoining town. He travelled far and wide, and visited Gokula, Mathurā, Vṛndāvana, Kāśī and other famous places of pilgrimage. He carried the waters of the Ganges on his shoulders, and bathed at Rāmeśvara in the extreme south. Wherever he went, he sought the company of the learned and the devout. He studied Hīndī, Vraja, and Samskr̥ta literature and mastered the works of Old Gujarātī poets. Vaishṇavism soon attracted him, and he changed his name from Dayāśankara to Dayārāma. He visited Śrī Nāthajī, the principal shrine of the Vaishnava sect. In the temples of goswāmīs, where the great panditas and poets of the time met, he acquired both inspiration and technique.

He had the personality of a born lover. Handsome, graceful and fastidious, he was a beau, and though he had little means of his own, the generosity of friends and admirers enabled him to live in the fashion of his times. He wore his hair long like the goswāmīs, and greased it with perfumed oils. His lips were red with betel leaf, and he often partook of the mild and dreamy intoxicant, bhānga. His angarakhā was of thin, Dacca muslin, tight-fitting and embroidered. His dhotī came from Nagpur, and had the broad red silk border which even the rich coveted, and he wore it with finical grace. He never went out of doors without first donning newly dyed and fresh-folded, deep-red turban from Nadiad.

He sang with masterly skill, his melodious voice quivering with passion. His conversation was fascinating and he could hold forth with great learning on the religious topics of the day. His temperament was free, loving, careless, defiant of conventions and restive of all control. He was too proud to serve or to earn. His worship of Viṣṇu soon led him to play the role of a bhakta: it was the only way in which he could lead a life congenial to his temperament.

He was proud, passionate and irascible. "My head will not bow," he proudly said, "to any one except Śrī Kṛṣṇa." Gopālādāsa, who was a power in Baroda, invited him to compose poems in honour of Gaṇapati. He replied, "I am

the cloak acceptable to his world. He sings, "I have wedded the Lord of the gopis, and know no other master," "The relation of the gopi and Govinda is unique, and could not be understood by the worldly" He also at places, echoes the cheap sneers flung at life by contemporary poets. But these lines do not ring true. Bhakti, to him, was an emotion intensely human and vividly passionate. He weaves exquisite conceits around this primitive theme and he invests even the stereotyped Rādhā Kṛṣṇa amours with fresh voluptuousness.

Dayārāma's genius was lyrical and found a suitable vehicle in the garabī. Though used for the main purpose of providing popular songs for the garabā dance, it was a great vehicle for lyrical expression. The first two or three lines of a garabī were generally lyrical the rest were thrown into couplets, illustrating the dominant idea. Dayārāma could not eliminate the couplets popular taste and the exigencies of the garabā would not permit such a departure. But he invested the form, as a whole, with a charm and rhythm of his own. He made use of popular melodies. His language was the most perfect used so far by any poet of Gujarāta and his words were so arranged that sense and sound and meaning blended in harmony to express one brief experience with perfect art. Some of his best garabīs were addressed by the gopis to Kṛṣṇa.

Don't look at me like that, My love! My heart is a-flutter with your side-long glances and it's pierced by your sharp pointed eyes. Yet to look at you is its only joy

In you lives all beauty all joy To look at you is sheer bliss. As the pearl pendant from your nose, sways to and fro, so sways my heart.<sup>1</sup>

No translation can express the bewitching charm of the original. The following address to Kṛṣṇa's flute is the most exquisite lyric in the language.

1. વાંકું મા જોશે વરણાગીઆ જોતાં કાઢ્યારામાં કાઠિં પામ છે જી રે  
જમિયાલી આંસે વાલ્યમ પ્રાપ્ત મારો પ્રોયો છે  
મોહન મુસહાઈ જોર મનહાઈ મોહાય છે જીરે વાંકું.  
નસજીસ છગી સ્મ રસિક મધુર મનોહર,  
જ્યાં જોડપ ત્યાં આંસ છરી ગમ છે જીરે વાંકું.

On his death, he left her provided for, but his relatives robbed her of what had been settled on her. The poet died on the 9th of February 1852. He left a large number of followers and admirers all over Gujarāta. Till the last, he retained his sanity of outlook. A disciple wanted his permission to worship his sandals after his death—an honour generally reserved for the semi-divine, but the poet with humility would not grant it. "Who am I," he said, "that you should ask this of me?"

### VIII

Dayārāma's works may be classified as follows

(i) Compositions relating to the Vaishnava sect of Vallabha e.g. *Vallabhano Parivāra*, *Corāṣi Vaishṇavanun Dhola*, *Bhaktiposhana*. They are of very little literary value

(ii) Religious or philosophical works containing the doctrines of this sect, e.g. *Rasikavallabha* and *Satasaiyā* in Hindi.

(iii) Purānic ākhyānas, e.g. *Ajāmūlakhyāna*, *Vaktrā-surākhyāna*, *Satyabhāmākhyāna*, *Okhāharana*, *Daśamahilā* and *Rāsapancādhyaī*

(iv) Miscellaneous works like *Narasinha Mehtānī Hundi*, *Shadrtuvarnana* and *Nitibhaktinā padō*.

(v) *Garabīsangraha* The collection of Garabīs.

*Rasikavallabha* is a poem expounding the Vaishnava doctrine as against the Vedānta of Śaṅkara. The style is elegant, rich with the influence of Samskrta and Vraja, and full of conventional imagery. The ākhyānas have nothing extraordinary about them. The poet lacked the art both of story-telling and portrait-painting which the eminent authors of the previous century possessed. His padas, ethical and devotional, do not rise above the level of the age which could claim the elegance of Brahmānanda. Dayārāma also wrote many poems in Hindi, Vraja, Marāthī, Punjabi, Samskrta and Urdu.

### IX

It is his *Garabīsangraha* which makes Dayārāma so great a poet. In an age predominated by Akhā's note of other-worldliness, he dares to be human. He adopts, no doubt,

## Here is another little lyric of beauty

Listen to me, my friend! Nanda's son is so charming and his words are so dear. Gokula is mad after him, for witchery lives in his eyes. Hear me, my friend! He is so handsome and so dark. The charmer is so fascinating! I love him so that I feel like pressing him in a warm embrace.<sup>1</sup>

In another garabi the gopi invites her lover

Come to my house, my King, Lover mine! Come to my house and love me. For days, I have treasured in my heart many sweet things. They are on my lips. I will tell them if my king meets me. I am only your bond-slave you held my hand, and I pledged myself to you. My youth is fleeing come, my king! You have many like me to me, you are but one. I cannot live without my king. To whom shall I confide my misery? I have made my bed with flowers my heart is astir with joy. My soul! Will you come and rest there? I shall shampoo your feet. My love, Lord of Day! Prince of Vraja! I yearn for you for days. Come and satisfy me, my soul!<sup>2</sup>

જોડાં તું કાઠ કરો કરકડો હો વાંસલડી !  
 તુંને કાઝ મઠી છે ઝખરાત રે, હો વાંસલડી ! મીઠો •  
 ગતચિઠ્ઠીનાં છે વેહેલ્યાં કર્યાં, હો વાંસલડી;  
 જેં તો ક્યાણુ ઝાઝુ સ્નાન રે હો વાંસલડી,  
 ચોરની સંગે છીલી ચોરવા, હો વાંસલડી;  
 વહાલે માસખ ચોરયુ ને જેં તો મનરે, હો વાંસલડી—મીઠો •  
 માન ન રાક્ષુ માનીતણુ હો વાંસલડી  
 જેં તો સઘુને કર્યાં પાપમઠ રે, હો વાંસલડી;  
 વચના પ્રીતમની દાસી તું ધરી, હો વાંસલડી;  
 જેઠે સઘુને જેઠી તું તો ઝમરે, હો વાંસલડી—મીઠો •

1. નંદનંદન ઝલ્જલડી રે, एनां वहालां खागे छे वैज;  
 સામઝ સહી મારી  
 જેઠં કીણુ ગોકુલિયું રે, एनां कामणगारी नेज  
 સામઝ સહી મારી  
 નખર સુવર શમલો રે, मन्नामतो मोहनछाह  
 હવયા સરસો છેડ સ્પટાણુ, मुने एवुं छागे छे वहाल;  
 સામઝ સહી મારી
2. મોહોલે પધારો મારા રાજ માળીગત ! મોહોલે પધારો;  
 વહાલ વધારો વજરવજ, માળીગર મોહોલે પધારો  
 કરી રાઘી છે ફઠ્ઠી વળા દિવસની છે ગોઠ  
 રાજ મઠે તો કીચીણ બાવી રહી છે મારે હોઠ. માળીગત •

Thou art his pet, his darling, Oh flute ! Thy enthralling voice hath captured his heart, but mine is pierced by every note You drain off the nectar from his lips What matter if I die ?

Thy voice drives me mad Like a lingering torment, your shafts pierce my aching heart

Swords and spears are merciful to thine venom-tipped shafts, Oh flute ! For, they kill at a stroke, but thou delightest in slow torture

Wives have thrown their honour to the winds, saints, their saintliness orgetting, have sinned, distracted, they have wandered through forests wishing but to hear thy voice.

Though thy dizzy pride might make you forget, remember what thou art. Remember, thou art but a wretched reed, rendered divine by his touch

Thousands, thou hast maddened, wedding my Lord, Oh flute, what wonder if thou hast in his company learnt to steal ? For, he steals butter, but thou hast stolen his heart.

My pride has crumbled into dust, wherein lie the thousand, humbled But though all might answer to thy call, it is not to thee they answer, but, to the slave of our Lord <sup>1</sup>

માનીતી તુ છે મોહનતણી, હો વાસલડીરે !  
 તુને વાલમ કરે છે ઘણુ વહાલરે, હો વાસલડી !  
 મીઠો આવડો શો સોહોર, મોઘ્યો નદનો કિશોર,  
 તારુ આવડુ શુ જોર, મુઢી ! કાલજડુ મા કોર રે, હો વાંસલડી !  
 પીએ અધરામૃત પીયુ તણુ તુ, હો વાસલડી રે !  
 અમારે શોક્ય સરીખુ તુ સાલ રે, હો વાસલડી ! મીઠો.  
 વાજી વાજીને વિહ્લ કર્યા હો વાંસલડી !  
 તુ તો પીઢે અમારા પ્રાણ રે હો વાસલડી !  
 મુળતા પડે છે હૃદે સાંસરા હો વાંસલડી !  
 તાહારા ટહુકારાથી મોહવાળ રે હો વાંસલડી ! મીઠો.  
 ફેર ઘણું છે તારી જ્ઞપટમા હો વાસલડી !  
 મલા તુથી માલતરવાર રે હો વાંસલડી !  
 એકી વારે તુ હળી નાચની હો વાંસલડી !  
 ઓ મુંડી થોડે થોડે મા માર રે, હો વાસલડી ! મીઠો.  
 પતિવ્રતાના પળ મુકાવ્યા હો વાસલડી !  
 તેં તો છોડાવીયા સતીઓનાં સત્ય રે, હો વાસલડી !  
 વનવન કુજ કુજ ફેરવ્યાં તેં હો વાંસલડી !  
 તેં તો સહુની કરી છે એવી ગત્ય રે, હો વાંસલડી ! મીઠો.  
 ગરજે ગુમાનમરી આવડી, હો વાસલડી !  
 તું તો જોની વિચારી તાહારી જાતરે, હો વાંસલડી !



Old Gujarāta died with Dayārāma, from its ashes, new Gujarāta, phoenix like, was born with Narmadāshankar

#### NOTE A. MINOR POETS.

The principal among the minor authors and their notable works may be mentioned Devīdāsa, (1604) the author of *Āśvameṣaśataka* Śivadāsa Virṣi, the author of *Sarvāśvameṣa* and Haridāsa, the author of *Śiṣyavaka* (1666) both pupils of Premānanda; Mukunda, the author of *Bhaktamālā* (1665) Vallabhabhāṣa (1700) the author of well-known garabā Kālidāsa (c. 1725) the author of *Prabhāṣābhāṣya* Bapu Saheb Gaekvāḍa (1779-1843), a member of the ruling family of Baroda, the author of many well-known bhajanas Girādhara, (1787-1852) the author of a well-known Gujarātī rendering of *Ramayana*; Muktinanda (1761-1824) the author of *Uṣṇasūtra* Nāhikānanda (1821) and Manjukaśinanda, the followers of Swaminārāyaṇa. Among poetesses may be mentioned Divyābāl (1791) Rādhābāl (1804) Kṛṣṇābāl, and Gaṇḍhār (1760) who was a Vedāntin and an adept in Yoga.

### Another popular lyric runs thus

What he finds in me I do not know Again and again he stares at me, and he finds my face sweet

When I go to fetch water he follows me Unasked, he helps me with the pot, scolding or spurning does not affect him, and flimsy pretexts bring him to my house

When he sees me, he comes running and puts his necklace round my neck. Finding me alone he falls at my feet, begging humbly for a trivial favour

Oh sister mine, I find him wherever I go The Lord of Dayā will not leave me in peace <sup>1</sup>

And in an age when Dhiro and Bhojo sang of death, the poet utters the gospel of love. "Love will only flow out of the heart of him who is born of the essence of love."

### X

At the time when the aged Dayārāma was singing his garabīs at Dabhoi, a new spirit was abroad and a new age had already been ushered in <sup>3</sup>

हु सरखी वहु आपने, मारे तो एक आप,  
रहेवातु नथी राजवण, कोने कहु परिताप ? माणीगर०  
सेज समारी फूलडे, आनद उर न समाय;  
प्राणजीवन ! त्या पोढशो, हु तो तळासीश पाय माणीगर०  
प्रीतमदास दया तणा श्रीव्रजराजकुमार !  
घणा दिवसनी होंस छे पूरो प्राणाधार ! माणीगर०

1. हुं शु जाणु जे वहाले मुजमा शु दीहु ?  
वारें वारें सामु भाळे मुख लागे मीहु हु शु जाणु०  
हु जाउ जळ भरवा त्या पुठे पुठे आवे,  
वगर बोलाव्यो वालो व्हेलडु चडावे. हु शु जाणु०  
वडु ने तरछोडु तोये रीस न लावे;  
काइकांइ मिषे मारे घेर आवी बोलावे हु शु जाणु०  
दूर थकी देखी वालो मुने दोडयो आवी दोटे,  
पोतानी माळा काढी पहेरावे मारी कोटे. हु शु जाणु०  
मने एकलडी देखी त्या मारे पालवे लागे,  
रक थइ काइ काइ मारी पासे मागे. हु शु जाणु०  
मुने ज्या जाती जाणे त्या ए आवी हके;  
बेनी ! दयानो प्रीतम मारी केड नव मूके हु शु जाणु०

2. जे कोइ प्रेमअश अवतरे, प्रेमरस तेना उरमा ठरे

3. Vide Munshi, *Thodānka Rasadarśano*, p 236 et seq

PART III  
MODERN GUJARĀTĪ  
1852 to 1934



## CHAPTER I

### A NEW AGE AND ITS LITERATURE<sup>1</sup>

(A. D. 1852-1885)

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British occupation of Gujarāṭa (1818)—The possessions of the Gāekwāḍa of Baroda—The states of Kathiāvāḍa—Bombay and its influence—Education—The Native Education Society (1825)—Ranchodhbhai Girdharbhai (1803-1873)—The Elphinstone Institution (1827)—The Gujarāṭi Jñāna Prasāraṅga Mandāḥ—Buddhivardhaka Sabha (1851)—*Māṃtāḥ Samādhāra* (1822)—Mehtaji Durgaram (1809-1878)—Tuljaram Sukharam—A. Kinloch Forbes—*Rāṅgavāḥ*—The Gujarāṭi Vernacular Society (1848)—*Buddhivardhaka* (1850)—Dalpatram Dayabhai (1820-1898)—*Dalpatbhāya—Hammānāḥ* (1851)—*Adhāyāḥ* (1867)—English literature and its influence—Narmadasaṅkar Lalasāṅkar (1833-1886)—His life and temperament—*Narmadāḥ* (A. C. 1873)—*Narmadāya* (1855)—*Narmadāḥ* (1866)—Father of Modern Gujarāṭi prose—*Rājyāraṅga*—His poetry—*Rājyāraṅga* (1861)—*Udāharaṇa* (1864)—Narmad's Romanticism—The Spirit of Revolt—Resurgence of the Āryan culture—*Dharmadāḥ* (1885)—Heroism and love—Navalram Laxmiram (1836-1888)—*Navalramdāḥ* (1891)—*Vīraṇāḥ* (1869)—*Kavyāraṅga* (1887)—The drama—Ranchodhbhai Udayaram (1835-1923)—*Jayakavāḥ* (1861)—*Lakṣmīdāḥ* (1866)—Fiction—Mahipatram Ruparam (1829-1891)—Nandasaṅkar Tuljaram (1835-1905)—*Karṇa Gāḥ* (1868)—Bhojanath Sarabhai (1823-1886)—Parsi Gujarāṭi.

The eighty years which follow the death of Dayārāma in 1852 fall naturally into three periods (i) 1852 to 1885, (ii) 1885 to 1914 and (iii) 1914 to 1934.

In the period dealt with in this chapter contact with the West created new forces in all spheres of life. It saw the high water mark of fascination for all things Western and of contempt for many things Indian. It gave birth to renaissance in literature to a new language, and a literary technique and tradition based on the Romanticism which dominated English literature in the first half of the nineteenth century

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1. In the following chapters all names of individuals and towns are spelt as they are written by educated Gujarāṭis, and not as they should be, having regard to the way they are pronounced.



The states of Kathiāvāda and Kaccha, though not contiguous to the British districts were governed for a long time by a brilliant race of Gujarātī administrators, of which Sir Prahashankar Pattani is the eminent representative to-day. It inherited old traditions of Indian statesmanship combining power of organisation with an outlook easily adjustable to modern exigencies. In spite of frequent wrangles and perpetual mutual distrust these administrators maintained a sense of unity among themselves, introduced a progressive system of government and built up a great tradition which serves as the only constitutional bulwark against the irresponsibility of rulers. They did not allow the political dissection of Gujarāta to interfere with its cultural unity. Many princes too have co-operated in this noble work.

### III

In 1687 the East India Company transferred its seat from Surat to Fort Bombay and the shipping industry and the trade for which Surat had been pre-eminent in the Mahomedan period began to drift towards the new capital. To Bombay flocked adventurous spirits from all parts, shippers, merchants, middlemen from Surat, Broach and Cambay, bankers and commission agents from Ahmedabad, enterprising traders from Kathiāvāda and Kaccha. The opening of the Suez Canal and the discovery of engine-driven shipping immensely enlarged the scope of their commercial activities, and in course of time they built up the greatness of Bombay as an entrepôt and the principal market of the East. In the fifties Premchand Roychand, originally from Surat, figured as a Colossus in the important cotton markets of the world and his fallure in 1863 had its repercussions in more than one country. The diwans of Kathiāvāda and Kachha came there to settle their policy and to deal with the Government of Bombay. Aspiring students from all parts of the province came to study in its schools, its colleges, its University. The lawyer, the doctor and the literary man found in it a land of promise. And the modern Gujarātī culture which they evolved spread throughout the province, reshaping and unifying all aspects of life.

## II

With the battle of Kirkee, in 1818, a great age dawned upon Gujarāta. The people of Gujarāta entered upon a long period of peace; they also acquired as their capital Bombay, a port of growing international importance which established a living contact with Western culture. For Gujarāta, the history of this period is only a story of how these prehistoric Āryan colonies re-acted to these new conditions; how new impulses quickened life; and how the soul of the people, awakened to a fresh outlook, expressed itself through life and literature.

The Government of Bombay has directly governed only five districts in Gujarāta—Surat, Broach, Pancha Mahals, Kaira and Ahmedabad, rich in soil and resources. Surat still carries on a large trade, fosters diverse industries, and possesses a large class of wealthy and enterprising merchants. Broach, as a port, has not completely lost its importance, Narmadā is the largest waterway in the province and the fertility of the district is proverbial. Ahmedabād, with its vast banking resources, has controlled trade and commerce in North Gujarāta, Kathiāvāda and parts of Rajputānā. With the district of Thāṇā possessing an element of Gujarātī speaking people, British Gujarāta stretches from the eastern boundary of Kaccha to Bombay.

The possessions of the Gaekvāda of Baroda run contiguous to the British districts and include the districts round Amreli and Dvārikā in Kathiāvāda. In the early decades of the nineteenth century, the rulers of Baroda had not adapted themselves to a settled state of things, but the reckless misrule of Malhār Rao brought upon him the wrath of the British Government. He was deposed (1875) and the present Gaekvāda was selected to succeed him. During the early years of H. H. Sir Sayajirao's rule, distinguished diwans, like Sir T. Madhava Rao and Manibhai Jasbhai, gave to the state an efficient and advanced form of government. And, except in civic and political consciousness, the Gujarātīs of the Baroda State have not since been allowed to lag behind the residents of the British districts,



Broach. In 1825 a branch of the society was formed for work in Gujarāta under the name of The Native Education Society and Bishop Carr, when on a visit to Broach acquired for it the services of Ranchhodbhai Girdharbhai (1803-1873) a young man who had picked up a little English. On behalf of the Society Ranchhodbhai soon produced the first set of text books in Gujarātī and undertook the training of teachers in Bombay. The educational movement in Gujarāta for the succeeding thirty years was the life-work of Ranchhodbhai.

#### IV

In 1827, The Bombay Education Society commemorated the retirement of Monntstuart Elphinstone, the governor of Bombay by raising a fund and founding the Elphinstone Institution in Bombay for teaching the English language and the Arts, Sciences and Literature of Europe. In 1856 it was divided into the High School and College which have since been associated with his name. Many pioneers including Dadabhai Naoroji to whom we owe the birth of progressive movements in the country received their education in this institution. Its students, hursting with fresh knowledge and enthusiasm banded themselves into The Students' Society, its Gujarātī section styled Gujarātī Jñāna Prasāraka Maṇḍali started a monthly magazine *Ganeana Parasāraka* the Disseminator of Knowledge, in 1849. In 1851 Gujarātī young men started yet another association, styled *Buddhivardhaka Sabha*, with Ranchhodbhai as president, and a monthly organ called *Buddhivardhaka* the Augmenter of Knowledge. Associated with him were Mehtaji Durgaram Manchharam, Tuljaram Sukharam Mohanlal Ranchhoddas Mahipatram Ruparam Sorabji Bengali Ardesbir Moos and Nanabhai Ranina, the pioneers of education among the Gujarātīs both Hindu and Parsi were also members of this group. Karsondas Mulji the social reformer who exposed the immoral practices of the goswāmis of the Vaishnavas, also belonged to it. The adventurous Fardunji Marzbanji (1787-1874) had as far back as 1822 started journalism on a prosperous career by his daily *Mumbāi Samācāra* now *The Bombay Samachar*

In Bombay, the West met the East. In those days the West, as represented by officials and businessmen, did not entrench itself behind racial exclusiveness. It was represented also by the British clergymen and teachers whose high-souled humanity hoped to set Indians on the path of progress. They had little racial arrogance, or, perhaps, less occasion to show it to those who sought inspiration from them.

With unwonted generosity, the Court of Directors of the East India Company, in 1752, recommended to the Government of Bombay that charity schools, principally for the children of soldiers, should be established. But little was done till 1814, when Archdeacon Barnes, with the support of Government and the public, founded 'The Society of Promoting the education of the Poor within the Government of Bombay'.

Under the Moguls, education was widespread in India. In many parts of the country, there was scarcely a village without at least a pāthasāla, a tol, or a madressa. The children of the well-to-do were generally taught at home. The purāṇika and the gāgariā bhatas also represented a system which imparted education to the public orally. The Brāhmanas and other classes from which the officials came were highly educated. Men and women of the upper classes had a general knowledge of business, ethics, mythology, and hygiene. But during the two centuries which followed the reign of Aurangzib, the combatants who ceaselessly scrambled for power in the country had no respect for culture. In consequence, the indigenous system of education was neglected. But, between 1820 and 1840, the Court of Directors ordered a survey of the condition of education in different provinces with a view to its improvement. This policy was intended solely to disarm the hostility of the higher classes of Indians to foreign rule by associating them in lower grades of administration. It ultimately took shape in the famous minute of Lord Macaulay on education.

In 1820, the society founded by Barnes, generally known as 'The Bombay Education Society', began active work. It opened four schools in Bombay, one in Surat, and one in

and searched for archaeological and historical materials Forbes wrote his *Rāsamālā* (1856), describing the vanished glories of Gujarāta with glowing sympathy. In 1848 he founded 'The Gujarāta Vernacular Society' at Ahmedabad, and laid the foundation of its library with his manuscripts. The society acquired a fortnightly organ *Buddhīprakāśa*, in 1850 and its own press in 1851. He was transferred to Surat, where he also founded a similar society and promoted a journal, *Surat Samācāra*, both of them, short lived. On his retirement in 1854 his Gujarātī friends founded 'The Forbes Sabha' in Bombay to carry on the research work so dear to him. In his journal, *Dāṇḍīo* Narmadashankar described him as 'a tulsi plant in a bed of opium'. He is, perhaps the only British official who will always be remembered by Gujarātīs with affection and gratitude.

## VI

Kavi Dalpatram Dahyabhai (1820-1898) a Śrīmālī Brāhmaṇa of Wadhawan, was the only great literary man of the time who did not owe his inspiration to 'The Buddha Vardhaka Sabha'. He was influenced by the poetic traditions of the Swāmīnārāyaṇa sect. In 1855 he left government service to join The Gujarāta Vernacular Society as an assistant secretary. Till he retired on pension in 1878, he raised funds and secured a permanent home for the society collected manuscripts for it and edited *Buddhīprakāśa* and composed numerous works in prose and verse. When he retired after 23 years of devoted service, the society gave him a pension of Rs 20/ per month for himself and Rs 4/ for each of his two wives!

For the character and work of Dalpat—for so he has been styled by posterity—one can only speak with profound respect. He had very little English education. He never moved in the atmosphere of new ideas which surrounded the young reformers in Bombay. His contact with the West was limited to his personal observation and his relations with Forbes. And yet, throughout life, he remained a devoted and a broad minded worker in the field of literature, reform and education.

and the increasing number of weekly and monthly journals afforded ample scope for the literary enthusiasm of this set. The ideas which actuated these young men cannot be better described than by the names of their magazines.

## V

These enthusiasts wrote books, mostly elementary, on science and mathematics, history and biography. Ranchhodbhai, for instance, wrote the history of the Medes, the Persians and the Egyptians, Mahipatram and Nanabhai Haridas, later a judge of the High Court, a collection of biographies, Mohanlal Ranchoddas, a history of the Marāthās Mehtaji Durgaram (1809-1878) had left Bombay in 1826 to settle in his native Surat. Though a Nāgara Brāhmaṇa by caste, he renounced orthodoxy and started a vigorous campaign against custom and superstition, social and moral evils, ghosts and miracles. He also wrote on science, started a tract publishing society, the 'Pustaka Prasāraka Mandali'; and organized a small band of co-workers. But the litho press which he wanted to instal in Surat met with a curious fate. The English Collector of Surat was an arrogant representative of the ruling race. When requested by the head master of the English school to examine the students in geography and grammar he exclaimed, "What? Geography and grammar to the Blackies!" This man would not allow Mehtaji to set up the press within the limits of the town. A mission press, no doubt, had worked in the town since 1817, but a press in the hands of a 'blackie' might, he thought, provide a weapon to attack the officials. Mehtaji however remained undaunted and set it up outside the town. In 1844 he organized 'Mānava Dharma Sabhā' for discussing problems of social reform.

In 1826 Tuljaram Sukharam, inspired by the new spirit, opened a school in Ahmedabad which was being awakened to modern conditions. In 1846 an English civilian, A. Kinloch Forbes, came there as assistant Judge. He studied Gujarāṭi, established contact with cultured men of the province, and, in 1848, acquired a friend and associate in Kavi Dalpatram Dahyabhai. Between them they collected old manuscripts, gathered tales of heroism from cāraṇas,

and by Vrijlal Kalidass Shastri the author of *Ulsargamāla*, Etymology (1870) and *Gujarāṭi Bhāṣhāno Itihāsa*, the History of the Gujarāṭi Language, (1865)

## VII

In 1885 the Government of Bombay reorganised the department of education and appointed a director at its head, in 1856 the Elphinstone Institution was subdivided into a college and a high school in 1857 the University of Bombay was established. The transfer of India to the British Crown after the Mutiny thrilled the educated classes in the country with delight. Queen Victoria's generously worded proclamation had opened before them a vision of a free, great and glorious India. It was a decade of great events. The educated young Indians saw in England a saviour and those who could crossed the forbidden seas to visit Englishmen in their island home and learn in their schools and universities the secret of personal advancement and national welfare.

English literature proved an inspiration to countless young men in India. They turned to Scott, Byron, Macaulay and John Stuart Mill and to the histories of Greece, Rome and England with hope and enthusiasm. They were encouraged in their efforts by their English professors who saw in the spread of their culture a new hope for mankind. Such men formed The Buddhi Vardhaka Sabha in the forties and fifties they were no longer school masters in embryo but pioneers of revolutionary ideas.

Young Narmadashankar Lalshankar (1833-1886) who founded the Sabha in 1851 was the most ardent of them. He was a Nāgara Brāhmaṇa of Surat. But an infant wife was fast attaining puberty and custom peremptorily demanded that the seventeen year old husband should leave his studies at the Elphinstone Institute and go to Surat to discharge his marital duties. The little wife died in October of 1853 and he returned to Bombay to resume his studies at the Institution, and was soon absorbed in the study of history and English literature.

Narmad as he is called was soon the hero of the Buddhi vardhaka group. He was impressionable, full of tempestuous moods, egotistic, courageous and eloquent and soon

His poetic works are collected in *Dalpatkāvya*. He wrote poems on ghosts and on the tyranny of the caste; on inter-marriage and widow re-marriage, against infant marriage and against evils of Hindu Society in general; against the share mania of 1865, on diverse moral, educational and social subjects; on the duties of students and on the future of Saurāshtra, on bugs, on tobacco, and on the cobbler's stone. Every middle aged Gujarātī remembers his verses on going to school, on an obstinate fly, and on a little wayward buffalo as his earliest stock of rhymes. He was the first to perceive the destructive effects of modern industry on Indian crafts and wrote his poem *Humnarakhmanā cadān*, 'The Invasion by Industry' (1851), perhaps the first exposition of Swadeshimism.

He wrote two plays. One was an adaptation of an English translation of *Plutus* by Aristophanes, the other was a farce, *Mithyā abhimanā*, 'Vain glory', (1867) satirizing the conceit of Jivaram Bhat, a night-blind village Brāhmana. He also wrote, *Forbes vilāsa* on the greatness of his patron, and *Forbes viraha*, on his retirement. In *Vijayamnoda* he celebrated a poets' gathering held by Vijayasinh, the ruler of Bhavanagar. All the three are in a bardic vein,

He was a school-master who wrote nursery rhymes, a preacher who gave sermons on morality in verse, a journalist with the gift of writing off a leader on any topic in jingling couplets. His descriptions, at times, were full of crude humour. But he was not a poet; he had been brought up in an age which believed that whatever was set in rhyme was poetry. The technique and style of his poetry was of a by-gone age, and so was his prose, though fluid and simple. Except for a few homely garabīs, his works have little permanent value. He left behind a small band of admiring verse-writers, who, for some years, kept alive his literary tradition.

Dalpatram made the first attempt to place Gujarātī prosody on a scientific basis. Similar attempts with regard to the language were also made by Rev. Dr. J. V. S. Taylor, a fine Gujarātī stylist of the period, the author of *Gujarātī Grammar* (1867) and *Dhātukosha*, Etymological dictionary,

found the programme of his friends to usher in an era of enlightenment by education and propaganda, too tepid for him. He acquired a faith in revolutionary conduct and dedicated himself to it. He gave up his employment, and, on 23rd November 1858, in a melodramatic mood resolved to live a free man in the service of the goddess of learning.

On this day I came here, and looking at my pen with tears in my eyes, I said "From now, I place my head in your lap" <sup>1</sup>

Since that fateful day, a bitter struggle with want began for him, made more grim by a generous disposition and a fastidious temper. His father, till his death in 1864, gave him some assistance. Numerous friends and admirers often provided allowance for him. He made, for those days, a good income out of his literary activities and tuitions. Yet he was in chronic want and the story of his meal of parched rice and milk became a heroic tradition. For about two years (1882-1885) he was driven to accept service, but with a heavy heart. He left it to die in poverty the next year.

He defied restraint of every kind. From early life, he sought the temporary inspiration which conquest over women brings. He married again in 1856. A little later, he took to himself a widow of his own caste, and was ex-communicated for so doing. But the ban was somehow removed. But, again, he gave shelter to another widow, married her in 1869, and was once for all excommunicated. He spent his days between hope and disappointment, born of his egotism and uncontrollable sex instinct. His love affairs threw a fascination around him, and contributed the sensual element to his poems. He wore social persecutions proudly, even ostentatiously, like the robe of a martyr's office. His romantic temperament and his great literary services drew around him many friends and admirers.

Narmad was not merely a literary man, he was an apostle of revolt. His romanticism was but an aspect of his faith in human dignity and freedom. The supreme moment of his life came in August 1860 when, on the question of widow remarriage, he entered the lists against

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1 *Mārī Hakikata*

Goswāmi Jadunāthji, who, as god Kṛṣṇa on earth wielded absolute power over the lives and minds of men. Accompanied by an athlete friend he attended a meeting of paṇḍitas and bigots, presided over by Jadunāthji, and at the risk of his life challenged the divine authorship of the scriptures.

For a moment, the world trembles the firmament crashes. This Nāgara Brāhmin has spoken what none has heard of none ever imagined.

An age is at an end the chains fastened by the ancients are broken. Human beings acquire an empire over their own hearts.

The debate comes to an end. As he came, so he stalks out of the meeting, a lion amongst men, proud, unconquerable. Friends and enemies look upon him as if he was a demon who had set fire to the dome of the world in a fury of destruction.

Even Satyaprakāśa<sup>1</sup> does not approve of this step, holds it to be thoughtless. A mistake it was, it said, to admit the reformers to be atheists. In the most glorious moment of his life, the hero of Gujarātā stood alone, forsaken by all. And only when he died, his castemen disregarded the fiat of ostracism so far as to carry his corpse to the burning ground.<sup>2</sup>

## VIII

Narmad tried to consolidate and conserve the literary wealth of Old Gujarāt. He collected manuscripts and edited the works of some old poets then known to few gathering valuable information about them. He composed *Paṅgalaprakāśa* Gujarātī prosody (1857) *Alamkāra praveśa* (1858) *Rasapraveśa* and *Nayikā vishaya praveśa*, favourite subjects with Samskr̥ta and Vraja poets. Single handed, he prepared and published the first Gujarātī dictionary *Narmakośa* (1873) a work which for sixty years has retained its authority and value. He also compiled *Narmakāthakośa* a dictionary of mythology. His miscellaneous prose works were first collected in *Narmagadya* (1865), and his poetical works in *Narmakavita* (1866), and subsequent writings were added from time to time their later editions. *Dharmavivēca* (1885) was published as a separate work. He also wrote *Draupadīdarśana*, and an autobiographical fragment *Māri Hakikata*.

In the beginning of the nineteenth century, the Parsis, the first to take to journalism, had used the Gujarātī

1. The organ of social reform edited by his friend Karsandas Mulji.

2. Mumukh, Narmad, Arundhati Adya, (Guj.)





(e) new *tadbhavas* were formed (f) and the meaning of English sentences was reproduced by Sanskrita expressions rather than a literal rendering or a roundabout para phrase. In this process words assumed new meaning and grammar and syntax were considerably affected. If the prose of *Dharmavicāra* (1885) is analysed the elements appear in a different order altogether (1) *tatsama*, (2) *tad bhava*, old and new (3) English (4) *deśya*, Arabic, etc. Narmad thus, was the father of modern Gujarātī prose. He found it a feeble vehicle of expression and left it a language of great promise.

The essay, borrowed by Narmad from the early Victorian essayists of England was his favourite form of expression. His essays, inspired by a vivid imagination and written in a rhetorical style, laid the foundation of modern prose literature. Following the lead of Mehtaji Durgaram and Dalpatram he at first dealt with social reform. But he was a miniature encyclopædist, and ranged over literary criticism biography, politics, history and mythology. He planned a panoramic history of the world under the heading *Rājyāranga*, The Epic of States, but could only execute a few fragments. They form the first attempt to write romantic history and contributed to the growth of historic sense in the literature.

## IX

Poetry in the hands of Narmad, broke all its old fetters, it became ego-centric, declamatory and melodramatic. It spent itself in attempting a change of form texture and diction but without achieving artistic results. His two poems on the condition of widows, *Vadhavyacitra* Widowhood-A Picture (1859-63) and *Vidhava vireha*, A Widow's Bereavement, shocked many and provoked not a few to interest themselves in this vexing problem which defied solution in spite of growing sympathy for its unfortunate victims,

His *Vanavarṇana* (1862) and *Pravāsavarṇana* (1862) are highly descriptive poems by an ardent lover of nature. In *Ritu Varṇana*, The Description of Seasons (1861) the poet tries to express a passionate young lady's feelings with

adopted by them from the lower classes of the Surat district Ranchodbhai had considerably improved it. But the active influence of English, which had been the medium of higher education and official intercourse, soon vitalised it. The members of 'The Buddhivardhaka Sabhā' felt the impulse of a new life through the study of English literature. More often than not, they maintained their intercourse with friends in English. And when they resorted to their own language for propaganda or literary effect, they made an unconscious use of the modes of expression, the figures of speech, the words and idioms, and even the structural peculiarities of English. These pioneers recoiled at first from a use of Samskrta expressions which, in their preference for English, they considered pedantic.

They were, however, bitterly opposed by the other schools of authors, who, rooted in the ancient Brāhmanical learning, were not disposed to disregard their beloved Samskrta. They studied the West only to be re-confirmed in their faith in ancient India. They strove to make Gujarātī a rich and plastic vehicle by a free resort to Samskrta. Manasukhiam Suryaram Tripathī (1840-1907), the author of *Astodaya*, Fall and Rise, was a great exponent of this view. His attempt to weed out every non-Samskrtic word and idiom and Samskrtize Gujarātī was as impossible as to run the Ganges up the Himalayas. But his was the voice of the genius of the language.

When Ranchodbhai began to use Gujarātī prose the elements in the vocabulary ranked as follows. (1) old tadbhava, or words formed from Samskrta, (2) deśya, words of non-Samskrtic origin; (3) old tatsama, or Samskrta words used in their original form, (4) and Arabic, Persian or Urdu words. The adjustment of the rival tendencies which can be traced in Narmad's works from 1852 to 1885 followed different lines. (a) The old tadbhava and deśya elements were displaced by their Samskrta equivalents, (b) elements of Persian and Urdu origin were progressively eliminated, (c) English words were used for things which came into vogue with the British rule, (d) Samskrta equivalents were used for English words representing feelings, concepts and thoughts,

He began an epic in a new metre, but left it incomplete. The political freedom of India captured his imagination, and, in addition to stirring poems on patriotism, he composed a lament, *Riponviraha*, on Lord Ripon's retirement from the viceroyalty.

He had the romantic temperament—free movements of the imagination, a deep-seated horror of conventions, an inveterate tendency to exaggeration. He believed in the dignity of man—in the right of man to fight and struggle and love as he wished—in the divine right of the literary artist to be a law unto himself—to sally forth in quest of beauty on untrodden paths. He asserted the poet's right to be subjective in expression, if and when he chose. He made frantic efforts to sing of things and situations which he thought beautiful. But artistic beauty always eluded the embrace of the poet whose egotistic temperament incessantly drove him to adopt mock heroic attitudes. The homilies in verse which his predecessors called poetry gave place to wild declamation, to battle-cries, to verbal onslaughts in rhyme—only they were characterized by a spirit of adventure, a desire to unravel mystery and an audacity to do heroic deeds.

Come on, every one of you, and win the battle. The bugles are sounding. Onwards, Onwards! Fling yourselves in the fray—victory awaits you. Boldly Columbus fared forth to find a new world—boldly Napoleon warred with the whole world. Boldly break the fetters of the caste—boldly go to foreign lands. Fear not.<sup>1</sup>

હું મનન મળવ નિઃ સંતતિ સરને, પ્રેમમણિની રીત—

સખી સુઝ સુંદર જાત

\* \* \*

તે કમલિન્દ્રવાદના રંગ,

તે સિદરાજ બચસિંગ,

તે રંગ ચઢી પળ બધિક સરસ રંગ, ઘડો સરવે માત

હ્રમ શક્તિ વીસે મધ્યાહ્ન શોમશે, બીતી ગદ્ છે રાત—

જન પૂરે નર્યદા સાજ,

બચ બચ ભરવી ગુમરાત

1. સહુ જહો બીતવા જંગ પ્યુગહો વાગે  
યા શોમ કરીને પહો, ફતેહ છે બાગે.

modern vehemence and mediæval imagery. Shorn of its obscene passages, it possesses some poetic value.

His love poems lack refinement. He wrote stirring poems on the historic greatness of Gujarāta and on the departed glory of Surat. In a poem full of passion, *Hinduonī Padah*, The Down-fall of Hindus (1861), he passionately declaimed against the causes which led to degeneracy in his community.

Lo, indeed has she fallen, this Motherland of Hindus. She has lost all power. In shame, she hangs down her head !

And he impetuously asks .

Where has gone the love we bore it ? And where, the pride we felt in it ? .  
A country will never rise without patriotism, without it, it is but a wilderness, frightful and devouring. People have no political unity, the bonds of the caste divide them, they are in the very jaws of the tiger .<sup>2</sup>

This feeling drove him to study the rise and fall of nations and, in their light, to contemplate its past and future. Hope came to him.

Once the day was there now is the night : again the sun will rise.

And he sees the mists unrolling :

Hail, Hail, glorious Gujarāta ! Hail ! Hail, glorious Gujarāta ! The rosy dawn shines again. The saffron-coloured banner will fly again, inscribed with love and valour. For, your soul is lofty.

The glory that was Anahilvāda, and the greatness that Sidharāja Jaysinhā achieved will return soon, Mother, in still more glorious hue. I see the omens the night is gone mid day is nigh men rush forward along with Narmad .<sup>3</sup>

1 हिंदु देशना हाल, थया छे भुडा आजे  
सत्ता मोटी खोड, नीचु ते जोए लाजे

2 देश प्रीत हंकार, छुपा सूता कहा आजे ?

+ \* \*

विना देश अभिमान देश उत्कर्ष न थाये ;

देश रान समशान, जेहवो खावा धाये

राज समधी ऐक्य, नथी अहिना लोकोमां ;

जाति वधनो खुव, जनो वाघोना मोमा.

3 जय जय गरवी गुजरात !

जय जय गरवी गुजरात !

दीपे अरुण परभात,

ध्वज प्रकाशसे झळळळळ कुसुवी, प्रेमशौर्य अकीत ;

impetuous temperament soon carried him to the opposite extreme. 'He was a hero and he attempted a social revolution. He was a seer and he saw the secret which underlay his national culture. And he became a link in the endless chain of Gujarātīs who have, from times immemorial assisted Gujarāta in absorbing foreign culture and evolving its own'<sup>1</sup>

With Narmad's recantation of the revolutionary gospel the school which favoured an immediate and wholesale destruction of the old order came to an end.

Narmad came to destroy what he thought was a phantom of the past, but remained to worship the beauty which was ever living. Mansukhram, who believed that the fetters alone formed part of its majesty lived to see the grace, born of freedom preserving its beauty. By their joint efforts they succeeded in unveiling the harmony and beauty of a renaissance which stood for a new life, a new expression a new vision. This process had a two-fold aspect first, restoring contact with the fundamentals of Aryan culture second removing the protective walls with which their fore-fathers had defended life and culture against religious fanaticism and political chaos.

A search for the secrets of past greatness is, for the creative mind in India only a step forward towards an absorption of the foreign elements in modern life and a triumphant re-assertion of the fundamental outlook of the Aryan culture. In old days the Brāhmanas to facilitate this course, had invested the *Vedas* the Puranas and the Samskr̥ta literature with sanctity. The modern Gujarātī mind went to the same sources but, being more critical it traced the sanctity not to the word but to the spirit.

The second aspect of the process achieved more substantial results. The castes were not destroyed, nor was orthodoxy uprooted but both became sufficiently elastic to stimulate vitalising processes. The dominant note of the age was transformed. Akha's gospel of death gave place to a new faith which exulted in the joy of life. Other world-

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1. Munshi, *Narmad*, *Kutāha Lābho*

He sought unexplored forms and subjects. He tried every form of literature. He ransacked the Purāṇas, old literature and old history for new themes.

Through his journal, *Dāṇḍio*, The town-crier, Narmad poured a stream of lava, burning or scorching all things rooted in convention. The audacious challenge, which he flung at the old society, aroused his younger contemporaries. Defiance of religious and social forms followed. But the old order, entrenched behind custom and caste, answered the challenge with less defiance but greater effect. The reformers were held up to horror as lost souls, were scoffed at in gossip and scandal, in song and play. The trousered fop with the unfamiliar growth of hair on his head and cigar in his mouth and the educated woman with the shameless effrontary of shoes on her feet, formed the butt of universal ridicule. The elders also wielded social ostracism, the formidable weapon of Hindu society, with frequency. The consequences were terrible. The condemned could not secure a house in any decent locality. His family disowned him. Even his wife left his leprous company. In life, he had no one to turn to, and, in death, he was denied even the solace of having his mortal remains carried to the holy burning-ground and set fire to by his relatives.

When his comrades made compromises with orthodoxy and deserted him, he alone remained the butt of social fury—a tragic, lonely figure, and his faith in reform was shaken. As he toiled strenuously at his self-appointed task, he turned to the study of history, of Hindu institutions, and of Āryan culture, and the West in him was assimilated to the East. *Dharmavivāra*, Reflections on Religion, represents this stage in his evolution. His revolutionary zeal to destroy the old order first gave place to an honest doubt. Was he right in seeking to destroy a world which he had omitted to study, and which had stood the test of time? And his

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साहसे कोलबस गयो, नवी दुनियां,  
साहसे नेपोल्यन भीड्यो, युरप आखांमा.

× × ×

साहसे ज्ञातिना वध, कापि झट नांखो ;  
साहसे जाओ परदेश, व्हीक नव राखो.

Madden dear by your love, you drove me mad. I gave up study and money too. All I left, only to repeat your name. I forgot the world I was overpowered with love. As I looked at your face I danced with joy<sup>1</sup>

## X

In Navalram Laxmiram (1836-1888), Narmad had a friend and associate who carried on his traditions on more judicious lines. His works are collected in two volumes styled *Navalgranthāvali* (1891) Vols. I and II. His *England no Itihāsa*, published posthumously, is the first independent history in the language. He adopted Moliere's comedy, from Feilding's version, under the name *Bha'a nu Bhopalu* (1867) *The Bhata's Exposure*. *Viramali* (1869) is a historical play typical of the period. His *Kavi Jivana*, the Life of the Poet, is a biographical sketch of Narmad. It exhibited a soundness of judgment difficult to preserve in assessing the life and work of a man like Narmad. From about 1867 he began to publish his literary and critical essays, and created a tradition of literary criticism in the language. For a first attempt, his method was characterized by sobriety and sympathy. He made every work he criticised a basis to indicate lines of further progress. Neither snobbery nor one-sidedness ever marred his criticism. He was a school master turned literary critic, always encouraging conscientious and enlightening. He could be severe when he chose but he never had the heart to scotch a rising author for an attempt however poor. His prose was pure and dignified an advance on Narmad's. In spite of his trenchant attack on Mansukhram's attempt at Sanskritization of the language, he used Samasakṛta words with effect, and what is more, without effort.

1. बाहली सँ मेखे कीयो रे, प्रीत जुबली  
मनसु, गणसु, रखसुं सीसुं, छोरी में तो सहु वीसुं  
तारुन नाम सीसुं रे.  
संसारने हूँ मुस्यो, प्रीतनी रसे पुरस्यो  
मीहाकी मुसहूँ ह्यस्यो रे.



liness no longer exercised the weird fascination over men which once it did.

Dalpat was the last to echo Akhā's world-weariness "The world is a boundless ocean, full of misery." He admonished man thus: "You were born, no doubt, but you never searched for the truth Bewildered, you wandered in the maze and gathered your load of sin". But Narmad's motto was 'Love and Valour', and he loved life. He dubbed a man who had no desire to see new things and live in new ways 'a living corpse'. He called upon everyone to assert his right 'as a man in the very thick of the fight' He was determined 'to go forward with victory', indifferent even 'if the heavens fell, and the earth broke into pieces' He preferred 'death to dishonour', and was full of 'the wine of courage'. Life was to him full of adventure, victory and joy. Death had no terrors for him. 'Death and birth are but the laws of life Never loose heart and be firm' And this note came to dominate not only literature but life. The spell which five hundred years of self-protective instinct had woven round Gujarāta was broken.<sup>1</sup>

And with hope thus regained, woman as the source of life and love re-acquired her rightful place in the world. Dalpat and Narmad and Ranchhodbhai all rushed to accord her recognition, to fight for her, to invest her with human dignity and charm. *Rtūvarnana* presented her for the first time as a human being with a right to love. He sang "The root of all reform is woman. Her rights are equal to man's, no more, no less." Woman was no longer the chattel, the curse of life, the gateway of hell. Polygamy, in consequence, disappeared from the higher castes. Pure bhakti, the emotion which sprang from sublimated sex-instinct, as in a Narasinha Mehtā, was decomposed into its components, love and reverence. And as love sought its natural object—a member of the other sex,—reverence, undefiled, came to be offered to the divine

For the first time in Gujarāta Narmad boldly confessed his love for his beloved.

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1 Vide, Munshi, *Arvācīna Sāhityo Pradhāna Svāra* in *Ādivacano* p 75.

plore the resources of folklore was made by Framji Bamanji in his *Gujarāta and Kāliñāvāda Deśa nī valo* (1875)

Hargovandas Kantavala's (1844-1931) poem, *Pāñpala* (1867) has some stirring passages. His novel *Andheri Nagari no Gardhavasena* the Donkey of Darktown (1881) is noteworthy for two reasons. By a predominant use of desya and old tadbhava words the author registered a revolt against the new tendencies in the language. He also tried to give a realistic picture of misrule in Indian states. Both efforts were original but unsuccessful. Desya elements in the language had no enriching properties, and Realism, without a leaven of Romanticism sank into vulgarity

The most artistic attempt at writing fiction during the period however was made by Jehangir Ardeshir Talyar khan. His *Ratnalaxmi* (1881) and *Kulina ane Mudra* (1884) were written in the choice Gujarati of the period. The latter written under the influence of Meadows Taylor is the first novel in the language which throbs with life, and is a great advance on *Karaja Ghelo*. The characters are human beings the plot develops naturally and the historical background the wars of Tipu Sultan with the Company are well-drawn. The author is out to tell a story, and tells it well. But Govardhanram's *Saravaticandra*, an incomparably greater work in all respects except in the art of story telling obscured the superior technique of Talyarkhan.

## XII

In Ahmedabad, Bholanath Sarabhai (1822-1886) was breaking yet one more chain which bound Old Gujarati. He was rich and cultured, had studied law and been a sub-judge. And when the influence of the Brahmo Samāja reached Ahmedabad the conscience of this devout worshipper of the goddess Ambā awoke to a purer worship of the Formless Absolute. He joined the Prārthana Samāja, founded in 1871 by Mahipatram Ruparam, and burst out into psalms rich in prayerfulness which struck a note different to the bhakti laden with sensuality which was in vogue so long. In a sense his *Ivara Prārthana Mala* (1872) is a landmark in the cultural history of Gujarati. Prayer for the first

## XI

After the fourteenth century, Gujarāta had no stage and no dramatic literature worth the name. Episodes mostly from Kṛṣṇa's life were crudely staged at religious fairs or in Vaiṣṇava temples, under the name of rāsālīla, by strolling players. The bhavāīs, performed in the villages, were rudimentary comic theatricals, hideous with gross acting and reeking with ribaldry. And Dalpatram's attempts in this direction were little influenced by the dramas of the West.

But admiration for Shakespeare brought a Shakespeare Kāthā Samāja in existence; and one of its leaders, Ranchhodbhai Udayaram, (1838-1923) ventured into this field. He published his *Jayakumārī* in 1861. It was the first modern love-story in the language with an educated girl as a heroine, and caught the fancy of Gujarāta. Subsequently, he wrote many plays on Purāṇic and social subjects, some of which were staged by the Parsi theatrical companies which had then begun to attract public attention in Bombay. But his best play was *Lalitādukkhadarśaka* (1864). The heroine, a cultured girl, married to an illiterate rake, after passing through terrible social and emotional trials, was driven to seek relief in death. It literally took Gujarāta by storm. Men and women shed tears at the tragedy, the husband's name, Nandan, passed into the language as a synonym for a heartless rake. But Ranchhodbhai's plays were didactic stories with long nerveless dialogues, interspersed with song, the only merit of which was their novelty.

Other forms of literature were also attempted by the pioneers of the new movement. The study of Scott's novels had its effect on the new authors. Mahipatram Rupram, (1829-1891) the first to write biography, wrote *Vanarāja Cavaḍo* (1881) and *Sadhrā-Jesang* round two striking historic figures. Nandashankar Tuljashankar's (1835-1905) *Karana Ghelo* (1868) dealt with the betrayal of Gujarāta by Karana Vāghela's minister Mādhava. For so early an attempt at historical fiction, it was a notable performance. Its style and plot made it for long the only outstanding performance in this branch of literature. An excellent attempt to ex-

## CHAPTER II

### THE SAMSKR̥TIC REVIVAL AND ITS PIONEERS.

(1885-1914)

Political awakening—Nationalism—The University of Bombay—New Social adjustments—Govardhanram Madhavram Tripathi (1855-1907)—*Sarvasamachara* Part I (1887)—A literary landmark—Part II (1892)—Part III (1898)—Part IV (1901)—Munshi Nabhubhai Divedi (1858-1898)—*Sadarsana Gadyakosha*—Philosophic exponent of orthodoxy—Narsinhrao Bhoismath Divatia (Born 1859)—Birth of new poetry—*Kusumanjali* (1887)—*Smaraṇasamhitā* (1915)—*Manovivarta* (1924)—*Smaraṇasamhitā* (1922-23)—Sahitya-parishad.

The next literary period began about the year 1884 when the Indian National Congress first met, and ended about 1914 with the great war commenced. The dominant feature of the period was a revival of the influence of Aryan culture and Samskr̥ta. Old and new forces blended with each other yielding fresh vigour and fertility. Romanticism drawn from English and Samskr̥ta sources combined to vitalise literary outlook and technique.

#### I

This period saw the growth of a progressive urge for united political action in India. Local self-government, introduced in 1882, was hailed by the country as the coming of triumphant democracy. In 1884 Lord Ripon, the most beloved of British Viceroys, retired from office and left India. In 1885 the first sessions of the Indian National Congress was held at Bombay, the first formal expression of Indian national consciousness in modern history. Later Dadabhai Naoroji's entry into the House of Commons and the first conviction of Lokamanya Tilak influenced the political outlook of Gujarāta. For a long time, Bombay, as the stronghold of Sir Pherozshaw Mehta and his group of politicians, controlled active political life in the province. But the Congress held at Ahmedabad in 1901 roused popular enthusiasm. In 1905 when Japan vanquished Russia with the weapons of the West, the victory was hailed by Indians as a triumphant challenge to the White domination of Asia. The agitation which followed the partition of

time in centuries, lost its sex-coloured tinge, lifting its voice in true humility.<sup>1</sup>

### XIII

Hindus and Parsis had combined to give birth to the early Gujarātī of 'The Jñāna-Prasāraka Mandali,' though the early Parsi authors wrote on the Persian model. Furdoonji Marzbanji (1787-1874), the father of Gujarātī journalism, was a voluminous writer in prose and verse, so was Mancherji Kavasji Shapurji, known as Mansukh. But the Parsi authors, except for some notable exceptions, soon parted company, and engrafted on the literary Gujarātī of the fifties with which they were familiar, English words and derivatives of Gujarātī words which only their ignorance of the language could devise. In about three decades, they evolved the variety of the language known as Parsi Gujarātī.

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<sup>1</sup> Munshi, *Thodānka Rasadarśano* (Guj.), pp. 246-249.

In every town, university men as pleaders, doctors, teachers, or officials became active agents for distributing progressive ideas and set the tone of social and moral life. Western culture came to be recognised as the necessary equipment for securing progress. A party of reformers sprang up in every caste. Railways, newspapers, and civic and political life began to destroy old barriers and prejudices. The uplift of woman became an accepted fundamental of the new outlook. The education of girls, though resisted by a few was favoured by many among the educated. In advanced castes monogamy came to be the rule, polygamy the exception. Remarriage of widows was yet a dreaded heresy, but the public voice unanimously clamoured for alleviating their lot. Students returning from England began to be absorbed into the ancestral fold and though mercilessly derided, lived to stimulate liberalising activities. Castes came to be looked upon as social institutions rather than eternal human compartments. Inter-dining between castes came into vogue imperceptibly. It was an age of peaceful adjustment not schoolmasterly, nor revolutionary as were the ages which preceded it, but wise in the way of compromise.

### III

The three authors, Govardhanram Madhavram Tripathi, Manilal Nabhabhai Dvivedi and Narsinhrao Bholanath Divatia with which the new period began, were Nāgara Brāhmanas. The first two were brought up in an atmosphere of rigid orthodoxy and were protagonists of Samskr̥tic revival in literature.

Govardhanram was a practising lawyer and a nephew of the formidable Mansukharam. His works are *Sarasvatī chandra*, a novel Part I (1887) Part II (1892) Part III (1898) Part IV (1901) *Saksharajivana* (1899-1903) *Uttavati Jvanakālā* (1905) a biographical sketch of his daughter *Dayārāmano Aksharadeha* (1905) an appreciation of the poet of Dayārāma *Navajivana* (1891) a biographical essay on Navalram and *Snehamudrā* a poem (1889). He also wrote an essay in English, *The Classical Poets of Gujarat* (1892).

Bengal fired Indian youth with the prospects of a struggle for freedom; and in the year 1906 Dadabhai Naoroji first placed the objective of Swaraj before the country.

A new force of tremendous potency had entered life. Swami Dayanand Sarasvatī, a Gujarātī by birth, preached protestant Hinduism with a nationalistic bias under the name of Ārya Samāja. In Bengal, under Ramkrishna Paramhansa's influence, Swami Vivekanand expounded a Neo-Hinduism which laid emphasis on Karma Yoga as the only means of saving India. In Mahārāshtra, Lokmanya Tilak leavened Hindu orthodoxy with an aggressive national programme. Thus, Hinduism began progressively to shed its religiosity to become Indian Nationalism. And Aravinda Ghose, who carried forward Vivekanand's traditions, preached to young India the fiery gospel of a militant nationalism with its political karma yoga, its cult of the *Bhagavadgītā*, and its programme of Swadeshism and the boycott of British goods. In 1907 the older politicians under Pherozshaw Mehta and Surendranath Bannerjee, and the younger under Tilak, Lajpatrai, the leader of the Arya Samaj, and Aravinda Ghose, came into conflict at Surat. The Congress was broken up. A wave of nationalism accompanied by an urge for political action, swept over Gujarāta as over other provinces of India, bringing into prominence the cult of Swadeshism (to use a popular catchword of the day) 'in words and deeds, thoughts and aspirations.'

## II

The most effective agency of intellectual and cultural progress was the University of Bombay. Colleges sprang up at Bombay, Baroda, Ahmedabad, Bhavnagar and Junagadh. The Arts course was the most attractive in the curriculum of studies, and the English language combined with Samskrta to exert a joint influence on the graduate Samskrta, the very embodiment of Āryan culture and tradition became a modern force of renewed vigour, at once a corrective of the old order and an inspiration for the new. It tempered Western influence and led the educated to a balanced attitude of mind.

the land of the unwinged. Flutter your golden pinions. Rise to the clouds in wheeling grace. Fly across the heavenly expanse. Plunge into the glistening waters of the sunahine. Flying high on mountain-tops, among clouds, in the sky the splendour of your golden wings will mingle with the flaming rays of the sun. Then we will look at it from the earth, worship it joyfully. I cannot fly myself. Leave me, I pray my one solace to see you soar on high. If you don't, alas, nought but tears will be left for me.<sup>1</sup>

But when she comes into the room, Sarasvatichandra pretends to be asleep. However he permits her to take some verses out of his hands. They indicate his attitude.

Shall I let her weep? Friend, I a stranger dare not wipe the tears of my beloved, and cannot see them shed. My noble love! You have lived through untold sufferings. But forget the unforgettable. Submit to the decrees of fate. I am now irresponsible, moving about in changing guise. I am like the roving butterfly. I will wing myself at will as the birds do. I will live as do the waves of the sea. Neither high nor low will I move. My flight will be like the clouds, unsupported and aimless.<sup>2</sup>

She begs of him to go back to life. He replies by leaving Buddhadasa's house to resume his journey.

1. अवनिपरपी नम एहदु धारि पडे अ पाहुं त्यां ने त्यां  
 दुंई कर्म दुंई रहेवाने सरजेउ आ भरतीमां  
 ममबोचन रीतिन दातां गरुडराजनी पांख धकी  
 सुमग पडिह ए बन्नुं नवाई न, ए दशा ओ ना अ टकी  
 पण उंचा नमना सेवारी पक्षिराज, तुं आव्यो आ  
 भरतीपर त्यापी उड पाछो; पक्षहीननो देहा अ आ  
 कफवापी पांखो सोनेरी, रच रसयंत्र तुं रसधरमां ।  
 विशाल व्योम मापी छे, ने न्हा सूर्यकिरणना सरवरमां ।  
 गिरिभिन्दरे, घनमां, ने नममां उंचो तुं उडछो व्यारे,  
 सूर्यविम्बपी सखी उदरता कर-अंवार विधे व्यारे,  
 सुवर्णपक्षनी अछे ममक भळी से समय तुज कीर्तिये  
 जोई जोई पृथ्वीपरपी पृथ्वीदु-उरममपी अनुमोदीने  
 नही उडये पीतापी-पण प्रियनी विमानगति जोई  
 राखुं एउछ राखुं माम्य से राख । नीकर रहीछुं रोह  
 हवे से देवी रोवा रे । अविहारी न ल्होवाने  
 प्रियानां भांसु हुं, भारी-न ए रहेवाम जोवाई  
 अछो उदार व्याखी रे । टफावी देह राखी रे  
 न मुखहुं हुं मुखी रे । विविनुं धारुं धेडी छे ।

2.

हवे स्वच्छन्दवारी ह । परच्छन्दवारी ह ।



Part I of *Sarasvatichandra* is styled *Buddhidhan-no Kārabhāra*, The Administration of Buddhidhan. Sarasvatichandra, son of a rich merchant in Bombay and himself a young lawyer, is lost between sentimentality and intellectual restlessness. He is inspired by love for his fiancée, Kumud, but is afraid to fight for it. Instigated by his step-mother, his father reprimands him for his fondness for Kumud, and the hyper-sensitive young man leaves home and bride to embark on an aimless journey under an assumed name. On his disappearance, the sweet and accomplished Kumud is married to the stupid and dissolute son of Buddhidhan, a high official in Suvarnapura. Curiosity to see how Kumud reacts to her new situation drives the hero to visit Suvarnapura under the name of Navinchandra. Once he is there, accident brings him into contact with Buddhidhan, whose hospitality he accepts. His identity, however, remains undetected.

Buddhidhan is a statesman of the old school, highly practical, but not devoid of idealism. He has raised his friend Bhupsinh to the gādī of Suvarnapura and is carrying on extensive intrigues to remove the old minister, Shathray, from office. Ultimately, he succeeds in tricking Shathray out of office after the approved fashion of old Kāthiāvāda. The intrigues are narrated hurriedly and in disregard of their dramatic possibility. The easy going proclivities of Shathray's womenfolk provide some spicy situations entirely unrelieved by romance or humour.

The central theme is simple but elaborately worked out. The lovers meet under the roof of Buddhidhan. Sarasvatichandra's presence in the house makes Kumud, whom he has forced into an unhappy marriage, doubly wretched. Tragic in her dignity and self restraint, she seeks him at midnight to make a last appeal not to waste his life in aimless wandering. Her pathetic struggle with herself is the great feature of the book. Her appeal in verse runs thus.

The water which once rose to the sky has returned to the earth the happiness of the unlucky is foredoomed to an early end. For a moment, it looked glorious, just when it shone with the reflected hues of the flying eagle. No wonder that the glory was short-lived. But, lordly eagle, yours is to soar in high heavens. Fly away from the earth to which you have come. This is

Though the style, the technique and the sentiments of this work wove a spell round young Gñjarāta for twenty five years, it lacked humour and displayed creative power limited both in scope and intensity. The language was stilted, pedantic, full of conceits after the fashion of Bāṇa. Quotations from English, Samskr̥ta and Old Gujarātī authors bristled throughout the book, verbose soliloquies life-less dialogues and moral reflections marred the beauty of finely conceived situations. He was inspired by Romanticism and yet shuddered at its exuberance and colour. His ideas of adventure rarely went beyond the confines of convention. He admitted love as a beautiful fatality, not a living law.

#### IV

But the moralist and the apologist out-grew the artist in Govardhanram when he wrote Part II of the work under the sub-title, *Guṇasundarīnī Kutumbajāla*. The Family world of Guṇasundarī. This volume gives only two more incidents of the main story. Outlaws attack the party with which Sarasvatichandra had left Suvarṇapura. He is wounded and is picked up by a travelling party of bāvā ascetics, from the adjoining monastery of Sundaragiri. About the same time, Kumud escorted by armed men also leaves Suvarṇapur to see her mother. Her grandfather Manchatur with another escort comes to meet her on the way. The outlaws attack Kumud's party but are surrounded by the escort, and disarmed. But Kumud as she stands on the brink of the river falls into it, and is carried away by the current.

In this volume the author found his style. It maintained a sustained richness throughout the book and at places became lively. But the romantic element was submerged, the subjective intensity disappeared altogether. All effort was concentrated in detailed and often lifeless descriptions. The bulk of the volume was taken up with a full length portrait of Guṇasundarī the mother of Kumud drawn in elaborate and charming details. She is the typical Hindu mother noble beyond description who has presided over the joint family in India from the earliest times the link which binds its shapeless crowd the source

The book was hailed by Gujarāta with great enthusiasm. Young men in college imbibed Sarasvatichandra's waywardness and sentimentality, and sighed over the loss of imaginary Kumuds. Families of culture named newborn girls after Kumud. Quotations were freely used in literature, speeches and private correspondence. Adverse comments of prudish critics were drowned in a chorus of praise. It was a landmark in the literature, the first great novel of real life in the language. Its prose, though a product of the Samskr̥tic tendency advocated by Mansukhram, was a rich medium for the new thoughts and feelings. Love, romance and adventure were artistically presented in a Gujarātī form to the growing reading public for the first time, and so also full drawn portraits of real men and women. And Gujarāta, which was swinging back to an appreciation of the old social order, saw it interpreted with great sympathy as a venerable structure to be viewed with reverence and altered with caution.

By this book the author desired, to use his words, 'to give an objective existence to all that was so sketched out in his mind's book.' The work sprang from experience. Its richness and flavour was drawn from Samskr̥tic influences, from Bāna and Māgha, but its form, intensity and beauty, and its appeal were the result of the subjective attitude of the author moulded by the Romanticism of English authors, notably Shelley and Wordsworth, Scott and Lytton. It was essentially Gujarātī and truly modern; a sign of the dawning renaissance. What is true of the first part of *Sarasvatichandra* is true of the whole modern Gujarātī literature.<sup>1</sup>

पतगो उडती जेवी-हवे म्हारी गति तेवी.  
 उडे पक्षिगणो जेम, हवे म्हारे जवु तेम;  
 समुद्रे मोजु रहे तेवु म्हारे य छे रहेवुं.  
 नही उचे-नही नीचे मळे आधार, घन हींचे  
 निराधार-निराकार,-हवे म्हारीय ए चाल

1 'The Sanskrit literature furnishes the soil and English literature the manure which have brought forth the plant of Modern Gujarati Literature.' Narsinhrao Divatia, *Gujarati Language and Literature*, p. 6

To-day our kingdom has accepted fetters its heroism is gone we have put on cuffs-wooden wristlets-like women our wars have disappeared. As we protect women, so will the British protect us in the future.

He comes to the throne, sees the spread of the Company's power over the land and during the Mutiny acting on the advice of his wise Minister, Jarashankar, declines to side with Nana Sahib. The Mutiny is quashed, the Crown succeeds the Company and the friend becomes the master. First a political agent is appointed to keep peace between the states then intrigues are fostered later the doctrine of Paramountcy comes into existence and the fate of erstwhile kings is handed over to the whims of British military officers. At every stage Mallaraj struggles against the tightening bond mortified at the loss of his independence. But the astute Jarashankar advises submission to the inevitable.

Samant, the brother of Mallaraj ultimately approves of the advice. But Samant's son Mulraj breaks with the chief Mallaraj and conspires with Rana Khachar of Virapura. He turns an outlaw attempts to kill Maniraj the prince, but is captured by the brave prince. Instead of being executed as his loyal father would have it, he is only banished from the State.

Maniraj while pursuing Mulraj the outlaw sees a shot fired by an unknown hand and goes in pursuit of the hunter. He discovers the hunter in Kamala the fair daughter of Rana Khachar and incidentally saves her from an alligator. Both fall in love with each other. Kamala after the traditional fashion of Rajputāpis gives herself away to him. Her father protests he is the old enemy of Mallaraj and has no opinion of Maniraj either as a warrior or a statesman. But Mallaraj comes to the rescue. The two old enemies dressed as pathans repair to Maniraj's palace, and Khachar tests for himself the valour and astuteness of Maniraj. He is satisfied and blesses the marriage of his daughter with the son of his old enemy.

Mallaraj dies. Maniraj at first declines to take the gādī. But the phantom of his father appears to him, and assures him that the British are the monkeys which form

of its joy and the only solace in its endless sorrows. The relations between man and wife, mother and daughter-in-law and other members in a joint family *inter se* have been brought out with rare skill. This part registered a stronger reaction against the movement for reform than even the first. Many Gujarātis received it with enthusiasm, for, they saw in the art with which the picture of a Hindu joint family was drawn a fresh justification for a conservative outlook. But it was the swan-song of the old social order; in the very hour of its literary vindication, it was passing away.

## V

Part III of *Sarasvatichandra*, styled *Ratnanagarī no Rājya-kārabhāṇa*, the Political Administration of Ratnanagari, also contains very little of the main story. Sarasvatichandra is taken by the bāvās to their matha on Sundaragiri, and is well received on account of his deep insight into Indian philosophy. In Bombay, his father, pines away for him and dismisses from his service Dhurtlal, his brother-in-law, whose evil influence had brought about the quarrel between father and son. His mother also regrets her folly, and wants him back.

In Suvarnapur, the dissolute character of Pramaddhan, Buddhidhan's son, comes to light, and the family sympathises with the cruel lot of his wife, Kumud. After she leaves Suvarnapur to go and meet her mother, Pramaddhan, in order to win sympathy, spreads a rumour that she has run away with Navinchandra. But he is found out, and out of shame, he suddenly disappears and is not heard of any more. Incidentally, Kusum, Kumud's younger sister, is introduced, and everyone about her begins to think how wonderfully she will suit Sarasvatichandra, only if he were found and could be induced to accept her as a wife.

The substantial part of the book is taken up with the early history of Ratnanagari, of which Vidyachatur, Kumud's father, is the minister. In the days of the East India Company, its ruler Nagraj, a lion-hearted Rajput, had fought the Company's forces bravely, but had ultimately accepted its proffered friendship. His son Mallaraj, brave and wise like the royal sages of the purāṇās, sighs.

Sarasvatichandra is an elusive phantom living in day dreams. In one such, he sees his friend Chandrakant and Kumud. He tells the dream-friend "Chandrakant! Sweet philosophy buoys me up into the Heavens. I fly, effortless, like Dante in his Paradise." Kumud—the dream-girl—falls at his feet and says, "Thou hast no right to rise without me. Am I not the Beatrice whose visions fill thy soul and fly as thou fliest?" "Sweet Angel of purity," answers the hero "thou art, thou art. Fair ethereal spirit, Guide us into the higher regions. Thou shalt raise us all."

The nineteenth century is gilded with the golden hues of Purāṇic idealism. The effort was the outcome of discontent with the sordid present and a longing to see the ideals of the past become a reality in the future. Mallaraja is a Rājaraṣi, Jarashankar is a walking Śāstra. Maniraj is a prince from *Daśakumāracarita*. Sarasvatichandra is a product of the Bombay University, no doubt, but removed from modern surroundings. He is 'transmigrated back in to the body of some quiet and retired Rshi of antiquity'. The living Romanticism of modern European literature is replaced by the emancipated variety of mediaeval kathas.

## VI.

Part IV of the work, styled '*Sarasvatī nūi Manorājya*,' The Thought land of the Goddess of Learning, brings the series to a close. Sarasvatichandra temporarily accepts the discipleship of the head of the monastery at Sundargiri. A little away from the hill, where the river meets the sea is a parallel settlement of bāvis, female ascetics of the same sect. The bāvis recover Kumud from the river and revive her. The lovers meet each other and cannot conceal their mutual attachment. The shrewd bāvās and bāvis come to know of their love and they obligingly arrange a meeting for the lovers. For three days and nights they live in two neighbouring caves meet every night, talk love of the spiritual or rather, ultra sentimental variety. And thanks to the yogic powers of the head of the bāvās they wander in their sleep into the land of siddhas where they hold endless conversation on diverse topics with the dead and with birds and beasts possessing allegorical signifi-

ed the army of Rāma ; and that, with the blessings of Sītā, they are reborn in this age.

A new bridge of dharma is being built in our land It will be formed of floating stones brought by the monkeys from across the seas . . . If you run with the monkeys you will win , if you do not, you will be left behind , and, while running with them, if you fail, they will carry you on their shoulders.

And Maniraj thereupon decides to take the advice of the political agent to accept the gādi, murmuring Tennyson's lines :

And from the ruin arose  
The shriek and curse of trampled millions, even  
As in the time before , but while I groaned,  
From out the sunset poured an alien race  
Who fitted stone to stone again, and Truth,  
Peace, and Justice, came and dwelt therein <sup>1</sup>

The style shows little change. A considerable part of the book is taken up by long discourses and reflections, rarely rising above platitudes, by learned quotations in three languages, by poems improvised by many of the characters ; by a philosophic disquisition on the philosophy of the Defined and the Undefined, at one place almost a whole chapter being in Samskr̥ta.

In this book, we are wafted into an unreal atmosphere of a Utopia. Every one, except Dhurtlal, the blackguard, and Pramadhhan, the rake—who are also unreal—is inhumanly perfect ; mere abstractions Ordinary sādhus on a hill in Kāthiāvāda discuss abstruse philosophic doctrines Mallaraj, an old chief, and Jarashankar, his minister, are perfections, wise and saintly. Maniraj, a petty Indian chief of twenty-two, 'handsome, soft-featured and yet awe-inspiring', 'stalwart and strong as a Russian', is a saint in morals, a Vikrama in his dealings with his people, a savant who can quote Samskr̥ta classics and English masters. Kusum, the thirteen-year-old girl, is beautiful, bold and naughty, is accomplished and can compose poetry ; can sing, dance and swim, can be wise beyond her years and compliment Maniraj with a courtier's grace, and discuss with him the duties of kings, throwing in a quotation from the Mahābhārata into the bargain.

balance on a background of thinly sketched romance. He failed to perceive that experience, presented as inter related unity through the medium of creative imagination, is the only basis of the art of literature. And by this failure, he himself undermined the influence of the great tradition which Part I of his work had built up. But, being the only gifted novelist of his age his failures became invested with prestige were copied as models by smaller men and continued to hamper the growth and appreciation of higher art.

Extricated from a forest of conflicting views from lengthy quotations soliloquies, dialogues, and allegories, and from dissertations by mythical beings his gospel of harmony is a disappointing one. Its social and religious aspect was already preached by Narmad in *Dharmavivāra*, only it was applied to diverse problems of life with a learning and logic which the earlier author did not command. In a soliloquy, in English, it is thus formulated

We have never as much as attempted to find out the wisdom of our ancestors. I think there is more common sense and sounder patriotism in the stubborn and wholesale refusal, by our masses, to consider or even hear and endure, the latest fantasies of their seduced boys (by the West)

Suffer says the author that the old may not be destroyed. Sacrifice a career to placate a father's temporary prejudice even if it costs love, prospects and the life and happiness of a noble and innocent girl. The joint Hindu family is a blessing though it looks a curse an insurance against poverty a fortress to resist the inroads of immorality to be supported by patience and suffering for a generation of two. Love is nice to swear by to dream of to write poetry about, but has no claims over life. It is a spiritual bond which can be broken to maintain social prestige, or forgotten in the tempting arms of a bride's younger sister. We miss in all this Narmad's respect for human personality his love of righting wrongs his urge to heroic action.

Govardhanram's political gospel is an expected counterpart of his social creed. Writing in the very midst of Dadabhai's disappointments and Tilak's heroic struggle he retains a pathetic confidence in Englishmen. They will elevate the Indian States into self-governed dominions of



cance. The lovers swear eternal love and companionship, but decide not to marry, evidently for no better reason than that Kumud is a widow.

Chandrakant, Sarasvatichandra's friend, finds out his whereabouts. Kumud's family is in distress at the lovers living with each other, and at the consequential possibility of their committing the terrible social sin of widow-remarriage. Kumud runs to their rescue. She goes to her sister Kusum, the prodigy, who has sworn eternal celibacy to the despair of her mother, and solicits her hand for her own lover, to whom, a few days ago, she has sworn to be a companion for life 'like unto a shadow, like unto Cūḍabodhinī, the wife in duty, like unto the earth which revolves round the sun'. Kusum consents and is promptly accepted by Sarasvatichandra as his wife.

Even compared with Part III, this part is a failure as a piece of literary art. It has no plot worth the name. Its characters—even Kumud and Gunasundarī—become unreal, floating in intellectualised verbosity. The lovers are mere mouth-pieces for uttering morbid sentimentality, which is made more unattractive by oft-repeated mutual encomiums and pious resolutions. The end is inartistic in the extreme. The only relieving feature is a short, living picture of Chandrakant's domestic life.

## VII

Govardhanram dedicated his later life to Parts III and IV of this work. These twelve-hundred-odd pages were intended by the author to evolve a harmony out of 'the varied conflicts of life and thought at present visible all over India'; to bring about a fusion not only of the two civilizations of the East and West, but of 'far different ancient Indian civilization the third element of the fusion', and to point the way to the educated Indians, who constitute 'a median organism in this way between various other sets of complicated and contradictory organisms'.<sup>1</sup> This was the ambitious purpose of this prolix effort. He sought to achieve this purpose by presenting the results of life-long study and a deliberate attempt at maintaining intellectual

1. The Preface in English to Pt. IV.

*Gadyāvali* His prose was more elastic than Govardhan ram s, and was distinguished by a stately rhetoric. His sonorous sentences were piled up with great effect. With a judicious use of Samskr̥ta words he carried the language to great heights of eloquence. He gave a new turn to the essay he made it a learned discourse, or an incisive polemic bearing down the reader's doubts by the combined force of reasoning and rhetoric. He was a great student of literature with a sure eye for literary beauty, and his robust and vigorous outlook imparted a new tone to criticism.

He stood out as the philosophic exponent of orthodoxy. The new was flimsy, unstable, soulless, devoid of beauty. The old was built on firm foundations of self-discipline, on comprehensive vision on the reality of Vedānta, on the unity of Yoga. The ignorant might attack it, the half-hearted might try to find its justification. But those who understood it knew its changeless essentials. And he did not say this with the partial knowledge of a papdita, for he had studied the thought both of the East and the West. And in no uncertain voice he spoke to modern Gujarāṭa of the glorious heritage of Āryan thought, of its undying strength, of the ideals for which it stood. His message was: No surrender to the West, and many in Gujarāṭa heard in it the battle-cry of the future.

Balashankar Ullasram (1859-1898) adopted the poetic attitudes of Hafez and some other Persian poets and had a transient popularity. His work *Klānta Kavī* (1907) is a literary curiosity. Harilal Harsbadrai Dhruba (1856-1896) the author of *Kunjavihāra* (1896) was a scholar and a poet. Some of his poems are still cherished, but more for their patriotic fervour than for their literary art, which was moulded on that of Narmad.

## IX

But the most formidable figure of the period under survey is Narsinhrao Bhojanath Sarabhai, Divatia's son (born 1859). His works include *Kusumamālā* The Garland of Flowers (1887), *Hridayavinā* The Heart's Lute (1896) and *Nupurajhankāra*, The Jangling Anklets, (1914) being

the Empire', they will look after Indian aspirations 'as if they were your kith and kin'! He has no ear for the prophecy of impending conflict which Narmad uttered in the seventies. He could not see any significance in the new technique of harnessing orthodoxy to modern politics, which Tilak was forging. All he could do was to parody, through his Virrao Dhampate, the great politician's speech and manners. The under-currents of rising nationalism, which were to burst out into a flood three years later (1904) had no existence for him, and the section of young Gujarātīs over which he exercised literary fascination, remained blind to the new forces which were inspiring the youth in Bengal and Mahārāshtra.

But *Sarasvatichandra* rendered an invaluable service to the province. It brought to the Gujarātī reader choice sentiments, thoughts and ideas from Samskrta literature, and provided him with an elaborate and interesting attempt to apply them to modern problems. It thus became a Purāna of Samskrta revivalism. It has established, and will continue to establish, for generations a living contact between Gujarāta and ancient Āryan culture. And it will continue to hold fast the language to the richness of Samskrta even in the hands of those to whom the beauty and inspiration of the original are inaccessible.

The author's other works, in style and execution, are very inferior. *Snehamudrā* is an obscurely written poem lightened up by stray poetic flashes, and is inferior in form and substance to many poems in *Sarasvatichandra*. *Dayārāmano Aksharadeha* is a valuable appreciation of a great poet.

### VIII

Manilal Nabhubhai Dvivedi (1858-1898) was a man of great learning and intellectual power. His principal works are his gazals after the style of the Persian Sufis, and other poems, collected under the name of *Ātma Nīmajjana*, *Kāntā* a play (1884), *Gulabsinh* (1887), a novel being an adaptation of Bulwerk Lytton's *Zanoni*, *Bālavilāsa* (1893), *Siddhāntasāra*, (1899), a work dealing with ancient Hindu thought and modern problems; and numerous essays on literary and philosophical subjects collected in *Sudarśana*.

## X

With the new atmosphere of later times and under the shadow of a great domestic affliction, the ripe powers of the poet produced, in 1915, his masterpiece *Smaranasamhita* one of the few great poems in the language. It is full of self-restraint and dignity. Artistic expression is clear as crystal and is reminiscent of the Samskrita masters. A quiet, pensive sadness overshadows the poem from its very beginning.

The heart does not smile for to-day I feel helpless. And yet it sheds no tear though I am heavy with burden.

I do not like to speak, for my heart is weighted with muteness. But as the burden flows in words it grows lighter.<sup>1</sup>

The poet is oppressed with despair.

On the chess-board of the world, life is but an unequal game for we play it against a Power strong and yet invisible. Deluded, we believe the pawns are ours but the Power takes them as it likes. We play now and yet power moves to save them, but the hidden Power baffles us.<sup>2</sup>

Hope is gone.

The last remaining string of the lyre of hope is broken. Child! On your last string alone depended life.<sup>3</sup>

With the aid of philosophy and religion he commences a search for his departed child. Helplessly he cries

The door does not open, and my feet are sinking. Am I sinking in the mire? I know not. Religious fervour! Brother! Divine Faith! Mother

- (१) ना हसे उर माहरं, आज हूं छाचार छुं;  
ना रुवे उर माहरं, धारं अक्य को सार हूं  
× × ×  
बाणी बदवी ना गमे मूक सार बहुत उरे;  
तबपि बाणीस्मर्मा, ए सार सर हलको करे.
- (२) जिवगी आ जगपटे-बाजी छे असमान ए  
शक्तिसंगे खेलिये अणदीठ ने बख्यान जे  
मोहयी निज मानियां शोगटां जे आपणे  
शक्ति से मन धारियां हा। से हरी पीजी क्षणे।
- (३) तन्हु ए अवशिष्ट हा। सुटियो आशातणो,  
वाळ। मुझ जे सातणे आधार जीवन्तो गप्पो

collections of odes and lyrics; *Smaranasamhitā*, The Song of Memories (1915), an elegy on the death of his son; essays mostly on literary topics, some of which are now collected in *Manomukura*, The Mirror of the Mind (1924), *Abhinayakalā* (1932), and *Vivartatīlā* (1933), a work on histrionic art *Premānandanā-nāṭako*, The Plays of Premānanda. (1909), *Jodanī*, Spelling (1905), *Gujrati Language and Literature*, Wilson Philological Lectures, Vol. I (1921) and Vol. II (1932), delivered in 1915 at the University of Bombay, being an exhaustive and scientific survey of the Gujarātī language, *Smaranamukura*, The Mirror of Memory (1926), containing his reminiscences of some friends and relatives, and Vasṇojī Madhavjī Lectures (1930) delivered at the University. A poet, an essayist, a critic, a literary portrait-painter, a philologist, he has been in the front rank of our literature since his first work was published.

*Kusumamālā*, *Hridayavinā* and *Nupura-Jhankāra* contain poems, odes, sonnets and lyrics, reminiscent of English poetry of the age of Wordsworth and Shelley. About the time Govardhanram was writing the first part of *Sarasvatī-chandra*, Narsinhrao was bringing into existence a new poetry. For form, he went back to the vṛttas of Samskr̥ta prosody, for language, to a choice of Gujarātī words of accepted poetic value mixed with Samskr̥ta words, and he evolved a poetic medium of beauty. Accuracy and restraint of expression characterized every line. Poetry, for the first time, took to interpreting the beauty of a mood, a picture, a phenomenon of nature, impressing the commonplace in life and nature with an inner significance. There was a freshness of outlook in some poems, pensive sweetness in others, imagination and emotion lent charm to every one of them. Even the poem dealing with so common a subject in Gujarātī poetry as the condition of the hapless widow, was invested by him with such delicacy and emotion as to become, for the first time, a thing of art. With *Kusumamālā*, Narsinhrao began the age of romantic poetry in the language. Some others, coming after him, improved upon his art, but none, except Nanalal, has so far created a different tradition.

Sandhyāvati sacrificed their children for the sake of the Divine. He does not merely like to submit to His will, but he wishes for something higher

I want to join my will to the Lord's. True sweetness flows only when the two currents mingle.<sup>1</sup>

He does not love discord, for universe is hnt the harmony of the Absolute

Hidden indeed is the scheme of this music, so grand. One Divine Master alone leads the orchestra and I am but a feeble human worm.

How dare I find fault with this divine music? How can I disturb its harmony?<sup>2</sup>

The poet's only wish is so to sing that his purest notes may harmonise with the eternal symphony. He thinks of death and adversity. Are not the unhappy blessed? For their sorrows are counterbalanced by a single tear of a Buddha anxious to relieve them. But why was death created? The poet gives the answer, his interpretation of nature unobtrusively uniting with the sadness of his heart.

The brilliant orb of the Sun is overspread with a dark cloud. It is an unfathomable scene. And yet behind the cloud's dark shadow the luminary flames in eternal splendour. Likewise, the dark patch of death breaks up eternity but only for a moment. Beyond its darkness flows the splendid sea of eternal life. In life's endless flood, death is but a bubble. Again and again the bubble bursts and the sea surges ceaselessly.<sup>3</sup>

- ( १ ) ईश-इच्छासंगमां भेदं इच्छा माहरी,  
वे प्रवाहो एकत्र पातां मनुस्ता छे खरी
- ( २ ) गूढ छे कई योजना मध्य ए संगीतनी,  
एक योद्धा दिव्य ते संगीतनायक रहे बनी  
मन्द मानवकीट हूं दिव्य ए संगीतमां  
बोप क्यम काही सकूं ? क्यम भंग करे स्वररीत्यमां ?
- ( ३ ) काळ घने उज्ज्वल सूर्यविम्व  
वक्रायुं,—ते विप्र दीसे भगम्व  
तथापि काळी घनछायपूठे  
ज्योति रक्षो झलझली न कही य बूटे  
मृत्युतणी श्यामल छाव बंके,  
अनन्ततामां क्षण भंग दाखे  
तथापि ए छायनी देखी पारे  
देदीप्यमान चिरजीवनसिन्धु म्हाछे,

mine! I sink deeper Extend me a helping hand Save me from sinking in the mire<sup>1</sup>

The poet searches for his beloved child.

In the lap of midnight, the stars twinkle In the waves of the sea, thunder is heard as of the clouds I see the stars, I hear the thunder, and they tell me of you At every step I find your foot-prints How shall I believe that you are not there?<sup>2</sup>

Then, from star to star, in the moon and the sun, the poet looks for the child but in vain. Ultimately he finds the key, the doors yield, and he finds the voice of his son praying to the Merciful The little prayer, simple and spontaneous, is a gem of faultless beauty.

Open Thy doors of joy Oh Merciful! Open Thy doors of joy I have fast crossed the forest of life Simple child as I am, I now stand at Thy door Darkness is no more, light shines before me Take thy child to Thy heart, Oh Merciful! Open Thy doors of joy

Ceaselessly, fondly, I have repeated Thy sweet name. Now speak with Thy child with love Thy child is now here, he thirsts for the Divine Shed on him the nectar of Thy love Oh! Merciful! Open Thy doors of joy<sup>3</sup>

The poet regains hope and faith, and meditates on life, death and God But the artist never abdicates in favour of the metaphysician or the theologian. With a rare delicacy of feeling, he reminds himself of how Śṛgāla and

- ( १ ) ऊघडे नव द्वार ए , पाय मुज नीचे सरे ,  
क्या कळुछु कळणमां ? मुजने खवर कइ नव पडे  
धर्मवळ ! मुज वधुओ ! दिव्य श्रद्धा ! मात ओ !  
कळणकर्दम डूबतो को रोकजो धरी हाथ ओ !
- ( २ ) मध्यरजनि-उच्छगमा तारला चमकी रह्या,  
घोर सिंधुतरगमा घन घोष कइ घुरकी रह्या  
ए निहाळु, ए सुणु, सुणु निरखु त्या तने,  
पदपदे प्रत्यक्ष तु, क्यम मानु तु नथी को क्षणे ?
- ( ३ ) मगल मंदिर खोलो, दयामय ! मगल मंदिर खोलो !  
जीवनवन अति वेगे वटाव्युं, द्वार उभो शिशु भोलो,  
तिमिर गयु ने ज्योति प्रकाश्यो, शिशुने उरमा ल्यो, ल्यो  
दयामय ! मगल मन्दिर खोलो !  
नाम मधुर तम रव्यो निरन्तर, शिशु सह प्रेमे बोलो,  
दिव्य तृषाभर आव्यो बालक, प्रेम-अमीरस ढोलो.  
दयामय ! मगल मन्दिर खोलो !

The life-like portraits of the author's parents and of Mani shankar Bhatt disclose great literary art.

He has given to the literature a great prose style, precise polished and faultless. It is capable of expressing the most abstruse thought or the finest shade of emotion is always severely pointed often sternly judicial sometimes aa in *Smaranamukura* breaking up into little, pointed and picturesque sentences and if the subject happens to fall within the very restricted limits of the author's sympathy, tender soft and caressing Reformer by tradition and outlook he has been highly appreciative of Western influence and at the same time he has accepted the intellectual and literary elements for which the Samskr̥tic revival stands. In the literature of the period he represents for the first time a harmonious adjustment of the influences of England and India An intellectual aristocrat of the romantic school he, in worshipping too high a standard, has failed to sympathise with his times.



The whole poem is thus inspired by restrained feeling, sanity of outlook and unfailing hope. The personal touch is so subdued that the expression of a personal bereavement becomes a sad, pensive song of a universal human mood.

## XI

Accurate and precise in literary execution, Narsinhrao has used his learning, power of analysis and critical faculty to constitute himself the censor of the literary world. Inaccuracies and vagaries, a new literary phenomenon, a new sentiment, a new use of a word, mistakes of every literary man have been ruthlessly examined and exposed by him. He worships precision, and compels others to bow before it. And scarcely has an author written in the language without an anticipatory shudder at what Narsinhrao may have to say about it when published.

In his *Manomukura* most of his earlier critical essays are collected. They are judgments written in a language of great power by a very competent judge, determined to show no indulgence and often no courtesy. Literary criticism, thus, has been elevated to a responsible and conscientious art. The work, in which he discusses Premānanda's plays and holds them to be forgeries, is a masterpiece of exhaustive analysis and will long remain a model for aspiring critics. None can interpret the beauties of a new work as Narsinhrao can; but he will not do it often. His severity always stifles the creative art of the critic in him. His lectures on philology were the result of a life of scholarship, industry and accuracy, and Gujarāta may not see their like perhaps for decades. *Smaranamukura* distinctly adds to the literary stature of the author. This work is a collection of pen-portraits, in which the individuality of some well-known friend or relative of the author is presented on the background of intimate details.

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अनन्त आ जीवनसिन्धुमध्य  
मृत्यु वने बुद्धुद, तेह सद्य  
जाए फूटी जो ! कइ बारवारे,  
ने सिंधु तो वही रहे अविराम धारे.

*Vasantavijaya* The Triumph of Spring, and *Cakravāka muthuna*, The Pair of Cakravākas In form they are what has come to be known as khapda kāvya a short poem partly narrative and descriptive with dialogue of lyric charm each dominant mood being expressed in a suitable Samskr̥ta vṛitta. In giving the kāvya a fresh and plastic form the poet has given to the literature an art form of great beauty and possibility The delicate lingering beauty of expression and sentiment In these two poems caress the reader like the touch of a loved hand.

Nature was to him a mistress to be adored with a sensuous longing In *Vasantavijaya* we have a description of spring

Slowly and gently the wind blows, laden with pollen. The creepers spread fragrance all around. The eyes are delighted. The cuckoo, sitting one knows not where, sings a delightful song. The loving heart, shaken, melts and control disappears leaving desires free.<sup>1</sup>

*Cakravāka muthuna* is based on the myth that these ancient symbols of undying love live together during the day but have to spend the night in separation and in vain efforts to find each other. A pair of cakravāka birds lived in a range of mountains. The sun began to set.

The waters of the river grew dark. The rays of the sun reached the mountain tops. The beloved, in fear embraced the mate, agitated over the impending separation.<sup>2</sup>

The pair was young and loving, eternally absorbed in mutual love.<sup>3</sup>

1. धीमे धीमे छटायी कुसुमरञ्ज रुद्र ढोलनो वायु वाय,  
चोपासे बल्लिओपी परिमल प्रसरे, नेत्रने सृप्ति पाय;  
बेसीने कोण आणे क्याहिं परमृष्टिका गान स्वर्गीय गाय,  
गाळी नाचे हलावी रसिक हृदयने, वृत्तिपी दाय आय
2. सरितनां जल कृष्ण जरा पयां,  
किरण सूर्य क्षणां शिखरे गयां ;  
समय नाथ प्रिया हृदये घरे,  
विरह संभव आकुलता करे ।
3. विहगयुग्म किशोर रसज्ञ ए,  
रस महीन परस्पर मम ऐ.

## CHAPTER III.

### ACHIEVEMENTS OF THE SAMSKRTIC REVIVAL.

( From 1888 )

Manishanker Ratnaji Bhatt (1867-1923)—*Pūrvālāpa*—*Cakravāka Mithuna* Khandakāvya—Sursinh Gohel, Kalāpi (1874-1900)—Tragedy of his life—*Kalāpi-no Kekārava*—*Hṛdayatṛipuṭi*—His poetry—Ramanbhai Mahapatram Nilakanth (1868-1928)—*Bhadrambhadrā*—*Rāmo Parvata*—*Kavīṭāne Sāhitya*—Behramji Malabari (1863-1912)—Ardeshir Framji Khabardar (Born 1882)—*Kahkā* (1926)—*Darāsankā* (1931)—Balvantrai Thakore—(Born 1869)—Sanskṛta works rendered into the language—Nanalal Dalpatram Kavi (Born 1877)—His influence on language—His garabīs—His dramas—*Jayājayaṇta* (1914)—*Viśva-gītā* (1927)—Khandākhāyana, a new form in literature—*Saṅghamitrā*—(1931)—His Prose—His romanticism—Janmashanker Mahashanker Buch (Born 1877)—Fiction—Stage—Dahyabhai Dholshaji (1862-1906)—Old Gujarātī literature—Ranjitram Vavabhai

Sanskṛtic revival, once firmly established and vitalised by English influences fertilised many fields of literature. Its great achievements were the new poetry, subjective, lyrical, word-perfect, the new forms in which it was cast, the khandā kāvya, the khandā-ākhyāna, the lyric and the sonnet. And it made of garabī a thing of perfect beauty and grace

#### I

Manishankar Ratnaji Bhatt (1867-1923), otherwise known as Kānta, was a poet of high order but limited compass. Most of his poems are now collected in a volume entitled *Pūrvālāpa*. Among his prose works, his two dramas, *Guru Govindsingh* and *Roman Svārājya*, scarcely touch the artistic level of his poetry. He wrote essays in a graceful and chaste style. His *Eka Devīnūn Vṛttānta*, a translation of an episode from Goethe's *Wilhelm Meister*, is exquisite.

His eminence in literature entirely rests on his poems. Though composed about the time the early poetic efforts of Narsinharao were being published, they exhibit a complete harmony of Sanskṛtic and English influences previously unknown to the language. The best of them are

He replied

Your words break my heart. They express my heart's inmost wish. My patience is at an end, loved comrade! But where the days are long, the nights are long too. How can love hope for everlasting happiness? Let us destroy separation, aye, even life itself. While the sun is yet in the sky let us meet the unknown close our eyes and attain unity<sup>1</sup>

His lyrics have no exotic flavour in them. They came fresh from a heart open to a vivid emotional experience and paved the way for Nanalal's artistic creations. This experience was reality to the poet, its literary expression but an accident and hence the fresh warm charm of his poems. But religious devotion captured his imagination he fell under the influence of Swedenborg, and literature was the loser

## II

*Kalapī*, The Peacock, is the name by which literature knows of the short lived Sursinhji Gohel Thakor of Lathi (1874-1900) His works are Poems collected in one volume, styled *Kalapino Kekarava* The Notes of a Peacock, (1913) *Kashmirno Pravasa* Travels in Kashmir *Mala and Mudrika* (1912) a novel, *Kalapina Patro* (1922) Letters *Samvada* Dialogues and Letters on Swedenborg (1923) and *Narirudaya* (1933) a novel.

At sixteen he married two wives the favourite being styled by the poet Rama But the sentimental prince fell in love with Shobhana a maid of the princess who came of a community from which the male and female attendants of the chiefs of Kathiāvāda are drawn. She was a piece of kacchi stone at first, but the poet's love and training turned her into a gem. He was prevailed upon to give

1 हा । श-हो आ सरल सरला ममने सीय मेदे,  
गमात्माने स्फुरित करता धैर्यने ठेक ठेदे ;  
छाँवा छे ज्याँ दिन, प्रिय सखी । रात्रिए दीर्घ तेबी,  
आ ऐस्यै प्रणममुखनी, हाय । आशा अ केवी !  
अभर काइ उपाय हवे नयी :  
विरह, जीवन, संदरीए मयी :  
महनमाँ पबीए दिन देखताँ  
मयन मीची करी दर एकता ।

They always looked at the sunrise together from on high; In joy and sorrow, a moment's forgetfulness sent them mad<sup>1</sup>...

They played hide and seek in the boughs the whole day long And when the beloved bathed in the stream, the mate poured water over her head<sup>2</sup>.

But their love was insatiate, their desire for love never faded<sup>3</sup>

Their one desire was to escape the darkness which was to separate them, and as the sun sank in the west, they flew higher to see its setting glory. The orb of the sun touched the sea.

In every fibre they burnt at the thought of impending bereavement. They separated, but, unable to suffer the pain, they met again As the moment of torture, by fate decreed, came near, they drew close to each other. The lovers, courageous though they were, were faint.<sup>4</sup>

The beloved then addressed the mate thus :

Lord ! Let us live amidst these stones no longer Why, Oh, why should we suffer thus ? Let us go where the sun shines for ever—where fate has a more generous heart She spoke thus and stopped, she had no courage left. The lovely female, bereft of hope, wept, and the lover wiped the tear with his delicate wing<sup>5</sup>

- 1 ऊंचे वेसी रविउदयने जेह साथे विलोके,  
घेला जेवां क्षण स्मृति यता जे दिसे हर्षशोके.
2. विमुख एकली न्हाती प्रिया शिरे,  
पति जइ अभिषेक कदी करे !
- 3 प्रणयनी पण तृप्ति थती नथी :  
प्रणयनी अभिलाष जती नथी :
- 4 रोमे रोमे विरहभयनी वेदनाथी बळे छे,  
छूटी छूटी, सहन न थतां, मत्त पाछां मळे छे ;  
वेळा थातां विधिदमननी गात्र खेंचाय सामां,  
प्रेमी बने धृति अति छतां थाय संमूढ आमां.
- 5 पाषाणोमां नहिं नहिं हवे आपणे, नाथ ! रहेवुं :  
शाने आवु, नहिं नहिंज, रे ! आपणे, नाथ ! स्हेवु !  
चालो एवा स्थल महिं, वसे सूर्य जेमां सदैव,  
आनाथी कै अधिक हृदये आर्द्र ज्यां होय दैव !  
प्रवदतां अटकी गइ ए अहीं,  
अधिक धीरज धारी शकी नहीं ;  
थइ निराश हवे ललना रुवे,  
मुदुल पिच्छ थकी प्रिय ते ल्हवे !

autobiography of a sentimental and love-lorn swain, in which all his poignant moods are laid bare. He could not think of meeting his beloved without being fascinated with the tragic side of it. In his *Jyāṭi Tuḥ Tyāṭi Huḥ*, 'Where you are, There I am' he sings

I could not live with you, dear I live in separation, consumed by its fire to ashes. Love! Is life so dear to me that I should bear this living torture? Shall I have to live without you in this world? What shall I do? Go about as a fakir with my body besmeared with your ashes? Dear! Death, even, shall not divide us its dread darkness shall not deprive me of you—no not even a little. If you go, I will not be left behind. I do not covet life. Go and live in Heaven and there I will follow your bond slave.<sup>1</sup>

In *Hrdyatrīpuṭī* the poet weaves his sentiments round the ancient but ever new subject of the eternal triangle. Under the shadow of green trees Shobhana the six year old orphan girl, weeps over the loss of her guardian. 'The soft hearted Evening wipes the tears from her closed lotus-eyes, and herself sheds starry tears in sympathy'<sup>2</sup> Rama comes to her She is noble in her walk and speech for, 'the blood of Kshatriyas flows in her veins, fiery and divine.'<sup>3</sup> She offers solace to Shobhana I shall be what you desire, a friend a mother, a sister"

After two years Rama is married and when she goes to her husband's house, she takes the devoted Shobhana with her as a maid Six years pass by uneventfully

- 1 संयोगी तुज ना यन्त्रो विरहमां जीयुं यनी भस्म हुं,  
प्यारी ! हुं हु खदाह, हुं जीवित छे प्यार मने एवहुं ?  
एयुं हुं बनरो, प्रिये ! सगतमां तारा विना हुं जीयुं !  
तारी खाऊ छागी अंग पर हुं पावो बनी हुं फर !  
तारायी मुअ आ द्विषा नहि बने हैयुं, प्रिये ! सुसुयी,  
मारी हुं नव लेश ओछी बनरो ए काळरात्रि यकी,  
तु आतां नहि हुं रहुं, जीवितनो छोमी नयी हुं नकी,  
हुं स्वर्ग कर वास, के समज्जे आ वास उमो तही !
- 2 मीचेख ए नयनकमलो छारतां अभुविन्दु,  
सम्पानुं ए हृदय गळतां छारलामसु आम्मा !
- 3 तेना म्हां पर ने मसनेस महीं सबार ने आलमां,  
क्षत्रीओ तणुं उम दिव्य झळकी ओही वहेतुं हतुं

her away in marriage to a member of her caste. The poet was, however, heart-broken, and the anguish of his heart came out in an impassioned cry in his verse. Ultimately he got her back, and married her. This is a very trivial, and not an unusual, incident in the life of an Indian chief. But the poet's soft heart made him highly susceptible to all influences. He felt he was ruthlessly pursued by his little world and decided to give up his gādi when sudden death ended his life. He died at the age of twenty-six, a victim as much of his environments as of his sensitiveness.

Sometimes, when he affected a poetic style flavoured with Urdu words, he came to grief. 'He misused Persian words and travestied the conceits of a Hafez and a Sadi, a Hali and a Nazir.'<sup>1</sup> But, where he followed the path which Manilal, Narsinhrao and Manishankar Bhatt had laid before him, he was very successful. The higher art of Narsinhrao or Kānta was beyond him; but he more than made up for it by the subjective intensity with which he infused every line he wrote. He invested ordinary Gujarātī expressions with such feeling as to transmute them into elements of a poetic style.

He loved to call himself a peacock, and like that soft-hearted bird, he uttered melodious notes quivering with high-strung emotion as no one else in the language could. He was sentimental, highly susceptible to environment, and displayed all the enthusiasms and defects of youth. Incessantly in quest of beauty and a visionary by nature, he had a live sense of wonder and delight. Everything appealed to his heightened sensibilities and with a loving hand, he extracted the inner beauty of a lotus plant, or a wounded deer, a widowed heart, or a scene in Kashmir.

Passion, sentimentality, a vague longing for freedom and a morbid love of tears, a penetrating sadness and a sensuous love of nature—all these he had, and he gave profusely of his wealth in his poems and letters.

### III

The bulk of *Kalāpīno Kekārava* consists of *Hridayatīpūṭī* and the poems associated with it. They form a lyrical

1, D. B. Zaveri *Further Milestones in Gujarati Literature* p. 87,

Ultimately they—he and Shobhana—meet, and Duty loses the battle.

Fear was cast aside heart beat on heart. Lips of love wiped tears of anguish. Sweet Time first Love Unity divine! And the glowing hearts shared the joy of the festive moment<sup>1</sup>

Rama sees them together Her faith in her husband, her Rama, as she calls him, is gone. She is heart-broken. The lovers also see their hour of trial come.

Their eyes opened they saw an earthquake shattering a universe. They bade adieu. Seeking mutual forgiveness, they parted in tears.<sup>2</sup>

Rama orders Shobhana to leave the house. The hero bows to the inevitable but, overborne with grief, lies dying. The forgiving Hindu wife relents. She tells Shobhana

You cannot live without my lord without you, he will die. You are his. May both of you be happy<sup>3</sup>

The hero is delirious. He exclaims

"Rama, my heart, forgive me. Dear I go yearning for you. Give me your hand keep it close to my heart. And Shobhana, close my dying eyes"  
... And the three hearts were lost in one dream, as when two rivers flow together into the sea.<sup>4</sup>

1. कर नव रसो । हिये हियुं राहुं घडकी, अने  
प्रिय अघरबी अयु उन्हां छड़ाई गयां सहु ।  
समस मधुरो ! प्हेली प्रीति । अने रसएकता ।  
हृदय नवस्मं स्थापुं एतुं सुखे मचवी रसो ।
2. हियां तणां नयन ए उपबी गयां, ने  
प्रज्ञाबद्धम सरलुं कीं नेत्र देखे ।  
रे । हो ययु ! क्यम ययुं ! क्यम खल कीयुं ?  
ते सौ राहुं तरी अ स्वप्न हुं नेत्र पावे ।  
छेली ससम करी नेत्र पय्यो विबुद्धां ।  
याबी क्षमा गन्धार्क विबुद्धां ययां ए ।
3. "पियु बिना तुं बीवी ना शके मकी,  
"न तुं बिना ए पियु देह राखसे"  
"यई तुं एनी । सुखियां यजो तमे ।"
4. रे रे । रमा ! हृदय ओ । कर माफ । म्हासी ।  
तुं आरं तुं । छळुं तुं । कर माफ । म्हासी ।  
छाती परे कर हवे हुब राख । म्हासी ।  
ने सोभनाकर बती मुज नेत्र चांप ।



The heart of Rama's husband was soft like a lotus. Divine love gently dripped from it. A sweet smile always played upon his lips, and a joy was over his limbs.<sup>1</sup>

But none knew, not even he himself, that his heart flowed through chasms of unknown thought and that he was unhappy. Once he sees Shobana, and falls in love with her.

"I yearn for Rama," he says, "and my heart longs for the poor little girl. And Rama loves both of us alike."<sup>2</sup> A conflict of emotions tears the heart of the hero.

Love drives me to break all fetters; Duty draws me to my prison, to die in misery. Here is Duty, there, Love, and, between them, all that is left to me is tears. Duty is at war with Love, and what is left is death.

If the beloved seeks your shelter, you dare not give it. But if she seeks your shelter, how dare you drive her away? To the loving wife, the word is pledged, "I shall not be any one else's." But if the pledge is kept, the beloved will die.

Why do you struggle in mid air? Go deeper still, break through obstructing rocks. Love divided is never diminished—Love is the Lord of all the earth.<sup>3</sup>

1.    હતું તેનું હૈયું કમલ સરખું કોમલ, અને  
      હતો તેમાં દૈવી પ્રણયરસ મીઠો ટપકતો;  
      હતું તેને મ્હોંએ મધુર સ્મિત કાઝ ચલ્લકતું,  
      દિસે તેના ગાત્રો પુલકિત થતા હર્ષમય સૌ.
- 2     રમાને હું યાત્રુ ! મમ હૃદય યાચે ગરીબ એ !  
      રમાને તો વ્હાલા હૃદયદ્વય છે એક સરખાં !
- 3     પ્રણય ઘસડે તોડી દેવા અહો સહુ પિંજરા !  
      ફરજ ઘસડે કેદી થાવા અને મરવા હું છે !  
      ફરજ હતી આ, પેલી પ્રીતિ ! રહ્યું રડવું હવે !  
      ફરજ લડતી પ્રીતિ સાથે ! રહ્યું મરવું હવે !  
      શરણ પ્રણયી આવે તેને રચાય અરે નહીં !  
      શરણ પ્રણયી આવે તેને કઢાય નહીં વળી !  
      વચન પ્રિયને આપેલું, " હું થઈશ ન અન્યનો "   
      વચન પ્રિયનું પાલે તેથી મરે દુઃખી દિલ કો !  
      અરે ! જાને આવો અધવચ રહે તું લટકતો ?  
      હજુ જા ઝડો તો પડ સહુ તહી તૂટી પડશે !  
      વિભાગો કીધાથી પ્રણય ન કદી ન્યૂન બનતો,  
      અને તેથી મરે ! પ્રણય પડે તે આ જાણતો

take me to be a sinner at present. I could help the girl only after I had decided to invite this verdict. But this is justice as my heart gives it real justice lies with the Lord.

His early death was an irreparable loss to literature.

## V

Sir Ramanbhai Nilkanth (1868-1928), son of Mahipatram Ruparam represented Western tendencies of the period as against Govardhanram and Manilal. His works were *Bhadrambhadrā* (1900) a satire *Rājā Parvat*, a play (1914) *Hāsyamandira* The Temple of Laughter (1915) and *Kavītāne Sāhitya* Poetry and Literature, in four volumes a collection of essays principally dealing with literary criticism.

Humour had not been much appreciated in Gujarāta, the dominant tendency among critics and readers being to look upon it as levity. The efforts of Dalpatram and Navalram to write a burlesque or a farce had not received encouragement, though on the stage a broad comic piece, the survival of the bhavāl, was always retained to tickle the ears of the groundlings. Ramanbhai was temperamentally different from many other authors of the period. he always appreciated humour and managed to have his ally laugh in conversation in an essay or in a dissertation on philology. And as a reformer and a literary opponent of the Mansukhram school he took terrible revenge for the numberless satires on the reformers by writing *Bhadrambhadrā*. In this work the reactionary in life and the Samskritist in literature is held up to merciless ridicule.

Daulatshanker, an orthodox Brāhmana who talks Gujarāti a la Mansukhram or much worse is visited by the god Śaṅkara in a dream. The god asks him to change his name, as one of its component was a Persian word 'daulat', and to launch a crusade against the vile reformers who among other things, advocate the compulsory remarriage of all widows dead and alive. Up springs the devout Brāhmana changes his name to Bhadrāmbhadrā (literally good-good) and in company with his loyal Sancho Panza Ambaram comes to Bombay to take part in a meeting held at Mādhavbag to defend the Sanātana

A vein of morbid world-weariness ran through his poetic effusions from his boyhood, when he sang: 'A person already consumed needs no ashes to turn ascetic.' In *Amārā Raha*, 'Our Path,' he sang:

Ye slaves of law! Who made the laws? But to the slaves, what shall I say?  
Our path lies the other way

We love not pomp, nor fame, nor love. No, no, our path lies the other way.<sup>1</sup>

And in his pathetic poem *Tamārā Raha*, Your Path, written a few days before his death, he addresses God like a Sufi poet.

I am tired, Love, waiting and waiting for You on Your path In hope, I was happy But now I am spent, Love! . . .

I could not do anything, nor can I do it to-day, and nothing, nothing can I do any more. Love!

Only the trouble will be Yours, whatever happens I am done for Pray, send a reprieve Ultimately You have to forgive everything Then, why not do it to-day, Love?

But except when his sensibilities were wounded, his output was common-place, as appears from *Hamirsinha Gohel*, a fragment of the epic which he attempted.

#### IV.

His prose was clear and direct, and exhibited all the emotional qualities of his verse *Kashmīr no Pravāsa* is the travel diary of a very sentimental lover of nature His *Patro* contains some fine letters in the language. They show him to be a considerate ruler, a thoughtful and studious man, a true friend, a man of generous impulses who longed to live nobly, a genuine poet in real life. After his marriage to Shobhana, he writes to Lalita, the poet.

What you have heard is all true. Perhaps you may not know how patiently I have suffered what fell to my lot. How was a little girl to bear insufferable torture as of hard labour in gaol She was dying, she would have been perhaps dead in about three months I was not high-minded enough to kill her for the sake of law or morality, and I fell in order that she may be saved

I do not suggest that I did this for an unselfish purpose, but, in what I did, I see an effort to rise higher, not to fall I could not bear it. If you knew how the girl was placed, you would have come to assist me. But the world must

1 गुलामो कायदाना छो ! भला ए कायदो कोनो ?  
गुलामोने कहु हुं शुं ? हमारा राह न्यारा छे !  
नहीं जाहोजलालीना, नहीं कीर्त्ति, न उल्फतना—  
हमे लोभी छीए, ना ! ना ! हमारा राह न्यारा छे !

Sohrah Palamkot, Dady and Pestonji Taraporewalla, and some others followed Malabari with success.

Bomanji Kharshedji Framroze (1846-1920) known to the public as Dhakanji hin-Makanji and Birhal also wrote novels stories, sketches, and verses. But the classical revival brought the Hindus under Samskr̥tic influence, while a desire for Anglicisation destroyed the influence of Persian among the Parsis and prevented them from keeping pace with indigenous lines of development.

The poet of the community, however who can rank with the best in the language is Ardesbir Framji Khabardar (Born 1881) He began his poetic career under the influence of Narmad which he soon outgrew His receptive mind and sense of art, from time to time, fell under the spell of several literary and cultural currents in Gujarata. His works are *Kavyarasika* (1901) *Vilasika* (1905), *Prakāśika* (1908), *Bhāratano Tāṇkāra* (1919) *Prabhātano Tapasvī* (1920) *Sandehika* (1925) *Kalika* (1926) *Bhajanika* (1928) *Rāsa Candrikā* (1929) and *Darśanika* (1931) The first five contain poems composed on different occasions and under varying influences. His garabls and songs are charming his language is invariably graceful and his command of metre admirable.

But it was in *Kalika* that he outgrew all extraneous influences *Kalika*, The Bud, is a long poem containing three hundred and seventy three stanzas in blank verse, muktaḥ hārā, devised by the poet himself The whole work is in praise of the beloved each verse being a complete word picture of a mood or an incident, often a metaphor worked out in detail There is no plot no character, no dramatic situation not even fervid subjectivity Imagination is in places, smothered under detail nothing is left for the reader Poetry, to be great, must have the supreme art of seeming a living spontaneous growth but this poem is a museum of small works of art, chiselled to a uniform shape and linked together only by a serial number Some of them, however, are word perfect lovely in colour and proportion, full of exquisite though, at times extravagant fancies.

On the sea-shore I stand, absorbed in thought, looking at the orb of the sun,  
half risen on the rim of the morning sky I feel like taking a boat, cross the  
sea, and go through the arched orb to the shore beyond. Likewise, my beloved  
rose on the horizon of my life I saw her soul risen like unto this arch,

Dharma against the reformers. Then follows a series of extravagant adventures, Bhadrāmbhadra talking in Samskr̥ta compounds and tilting at windmills. A few chapters are taken up with the trial of Bhadrāmbhadra for assault in a magistrate's court, during which the murder of a cockroach forms a source of endless mirth. We take leave of the hero at the time when he is playing god Śaṅkara among his disciples.

The book has no humour, if by humour is meant, in Carlye's words, 'sympathy with the seamy side of things'. It is bitter mockery. The satire often disappears, giving place to an extravagant burlesque. The story is poorly told in places and lacks organic unity. The work is rendered enjoyable by absurd situations and still funnier Samskr̥tised Gujarātī. Bhadrāmbhadra, the pretentious fool with his holy enthusiasm 'to secure the ever-rising glorious triumph of eternal Ārya Dharma', is an immortal figure in Gujarātī fiction.

His sketches in *Hāsyamandira* describe funny situations and incidents. Many of them are characterized by absurdity and poverty of dramatic presentment. His *Rāmo Parvata*, a drama, unsuccessfully seeks to engraft the creed of social reform on to a plot taken from a folk-tale.

His work as a critic was valuable, and, in one sense, constituted a distinct advance both on Navalrām and Narsinhrao. In his *Kavīṭāne Sāhitya* he tried to formulate a theory of artistic and literary beauty. It was unfortunate that his theories failed to exercise an active influence on the output of contemporary literature.

## VI

Though what is known as Parsī Gujarātī was used by a large number of Parsī authors for the benefit of their community, some, in search of purer artistic expression, resorted to Gujarātī proper. The poetry composed by Parsis upto about 1880, was considered by Behramji Malabari, a Parsī critic, as a rank growth. Malabari himself (1863-1912) was a poet of some merit, working on the lines of Narmad and Dalpat. His *Anubhavikā* (1894) and *Samsārīkā* (1898), however, lacked the higher art of his contemporaries.

### Another yet lovelier picture may be added

On the margin of a lake two mango trees stand, their branches intertwined. By the winds inspired, they bend to look at their own shadows as they wave in the waters below. And so my beloved will stand with me some day with arm entwined in arm. Then we shall look into the watery mirror bending and again bending, with cheek on cheek and arm in arm.

Love! In the liquid mirror as we look at each other arm interwoven in arm, we shall see, not two bodies but one. Its shadow only doubled. Lips fastened to lips, eye looking into eye, I will no more be what I was. Love, in my eyes you will see yourself. And I in thine will sink!

### The lines of farewell are very artistically executed.

Go forth, my Song. Why lament over things which were so sweet yesterday? What was perfect was the gift of the Lord what I could not see I could not gather. As affliction churned my heart to bitterness, it yielded me a flow of

एवद्वारे कमी एनी या ए जोती स्तव्य बने—

“भावी के ? आ छोकरीना ए ते द्या तरंग ?” —

खरता को साय बी के देवना को अशु जेपी

प्रिया सरी पढी स्थायी मारी दे छल्लंग ।

1. तव्यवने तीरे ओढ आबला छे कमा झूकी,  
 बाब्यमा छे बाब्य स्था ए बनेनी गुंवाई,  
 नीचे रखा अळमा ते वायुप्रेर्या झूकी झूकी  
 जोय निज छया झूकी रही झल खाई  
 तव्यवने तीरे एम गुंपी खरहाळीओ स्था  
 एक दिन प्रिया कमी रहेछे मारी साय;  
 झूकी झूकी जोशु त्वारे कबा अळदर्पणमा  
 गाल पर गाल बने हापमाई हाव  
 तव्यवने तीरे, प्रिया, न्यारे खरहाळीओने  
 गुंपी रहेछु आपणे स्था जोता एक्केक,  
 प्रतिस्रिया बेबबी स्था जोशु अळदर्पणमा,  
 जाणे व्हा देख सरी गया कबा छेक  
 अघरे अघर नेणे नेज रहे गुंवाई त्वारे  
 वेहतुं दैस जोतनोतामा हुं बोढ;  
 प्रिया, मारी आंखमा स्था जोय मात्र तनेज हुं,  
 बने सारी भांखे हुं समायो मने ओढ ।

Then boldly, I let afloat my little craft. Lo! The arch has come What will the beloved now say ?<sup>1</sup>

A fancy is often delicately worked out.

I am fascinated with the *moṣṭā* flower, dropped from my beloved's braid. It lies like the moon on the door-step of the ebb, fallen from the hair of departing night.

Sometimes, he invests a line with a rare magic by the use of homely words.

You think that once you were not mine But, remember, it was I who discovered your soul You are mine—solely mine I am your saint, and I am your hero.<sup>2</sup>

And yet one more fancy :

She suspended a rope, rainbow like, to branches of the mango tree, tall and stately, like the trunks of an elephant My beloved swung and swung on it And her feet, like pillars of astral light, touched the sky In the door, stood her mother, aghast. "Come down What a whim for a girl!" she cried And like a falling star, ay e, the tear of a god, she slipped to the ground.<sup>4</sup>

- 1    प्रभाते दिगत पर अर्ध सूर्यविम्व उगे,  
जोतो तेने मिंधुकाटे करु हु विचार,  
जाणे बेसी नौकामा त्या मिंधुने वटावी आखो  
सूर्यना म्हेरावमाथी जाड पेली पार !  
जीवनदिगत पर प्रिया ज्यारे उगी एवी,  
दीठो मे त्या एवो एना आत्मानो म्हेराव  
शौर्यथी समुद्रे मारी नौकाने झुकावी में त्या—  
ओ आव्यो म्हेराव !—प्रिया देशे शो जवाव ?
- 2    चाली जती रजनीना केशमाथी खरी पडी  
क्षितिजना आगणामा चद्र पव्यो होय,  
प्रिया केरी वेणीमाथी खरीने पडेळु एवु  
मोगरानु फूल देखी मन मारु मोह्य.
- 3    हती नहीं प्रथम तु मारी एम धारी लेती,  
पण तारा आत्मातणी कीधी मेंज शोध ,  
तेथी तु तो थई मारी पोतानी विशेष हवे :  
हुंज तारो जोगीओ, ने हुज तारो जोध
- 4    ऊची गजसूड जेवी आवानी वेऽडाळी वच्चे  
मेघधनु जेवी लटकावी दोरी एक,  
प्रिया बेसी तेनी पर हींचको चढावे चाके,  
ज्योतिस्तभ जेवा पग पूगे व्योमे छेक,

bathes in the colours of the setting glory And nectar in drops, lies in profusion everywhere.<sup>1</sup>

The poet laments the uncertainties of life in a manner fresh even in Gujarātī.

Man is strong but only as a wave of the sea. Why does he joyfully throw up vain foam? .....

Man is an image made of light and shade. A rainbow is a sweet dream of the sun. ....

The land of the gods is yet far far away but, born of the earth, man always remains earthy.<sup>2</sup>

While speaking of man in a later section, the poet strikes a different note

*Man! Child of eternity! With a right to supreme joy! A million stars shine so are you a star..*

To give, to give, and to give again, And yet again, to give—is wealth.  
It is the joy of life and its supreme fulfilment.<sup>3</sup>

1. આજ આકાશનાં પદ્મ સ્પર્શી ગયા,  
જ્યોતિની રેલ રેણવ સ્પર્શે;  
આત્મ મુજ નાહા તુજ અસ્તના રંગમાં,  
અમૃતનાં બિંદુ ધેરાય ડગલે।

2. સિંધુની કર્મિ શો છે સ્વલ્પ માનવી  
તોય સ્વલ્પે કશાં વ્યર્થ ફોરાં ?

તેજ ઝંખારું અજબ આ પૂતળું

કિરણમય કાચ ને પલ્લવમય જામ, પળ  
મેષબલુ સૂર્યનું સ્વપ્ન મધુરું ।

દેશના દેશ તો હજી વિગલે રહ્યા,  
માટીઝાપો રહ્યો માટીઝાપો ।

3. માનવી તું અનંતત્વનું બાહુ છે,  
પરમ આનંદ પર હજુ તારો  
કોઈ તારા મનુષ્યતા હશે કિષ્કી,  
તે મહીં એક તું પણ સિતારો ।

આપણું, આપણું, ફરી ફરી આપણું,  
ને હજી આપણું, એજ રિદિ:  
એક આનંદ એ પરમ છે જીવનનો,  
આપણામાં પરમ જીવનસિદ્ધિ.



nectar. Let bitterness be mine, sweetness yours. Go forth, my Song! Give measureless joy.<sup>1</sup>

Though the general effect is weakened by the wealth of metaphor, exuberance of imagination itself indicates distinct progress in a growing literature.

## VII.

*Darśanika* The Mirror, is an ambitious work. It contains about six thousand lines in the zulanā chanda which in Gujarāta has been associated with the prabhātīāns of Narsinha Mehtā. It consists of nine meditative poems on different aspects of life, and are respectively headed (i) The uncertainty of life, (ii) The dance of death, (iii) The song of life, (iv) The pang of evolution, (v) The fog of religiosity, (vi) The chain of eternity, (vii) The unity of the Absolute, (viii) The duty of life, (ix) The universal religion of Love. This work is on the same lines as *Kalikā*; each section consists of a set of word-pictures or images. But here philosophic doubts rub shoulders with poetic attempts to read the inner meaning of things, rhythmic meditation, often, becomes combative arguments in rhyme expressed through laboured metaphors. We stand lost in admiration at the craftsman's efforts to raise a structure out of numerous images, many of which possess beauty of language and conception. But inconsistent attitudes in different sections of the poems blur the vision of life which the poet attempts to present.

Few Gujarātī poets have achieved the simple grace of the lines:

To-day, the veil has fallen, and the flood of light is in the sky. My soul

- 
1. जाओ, मारां गीत; बंधुं मधुर मधुर लाग्यु,  
 हतु गई काले ते, शो तेनो अफसोस ?  
 मधुर जे लाग्यु ते तो प्रभुए दीधेल हतु,  
 अधुर जे दीसे तेमां हरो दृष्टिदोष,  
 लाखोलाख दुःखोए जे मंथन हैयाना माड्यां,  
 तेनी कटुताए आप्या अमृतना ओष ;  
 कटुता सौ रहो मारी : मधुरता हो तमारी :  
 जाओ, मारा गीत, आपो आनद अमोघ !

In another sonnet, the lover offers a mogrā flower to his lady love with these words

Look, my heart has as many petals as this mogrā. But how shall I tell you how dark they are? ..Goddess mine! You have indeed come to save me wait a while a little time, I pray I long to be myself first. Every petal of the mogrā in your hair is pure white let me make my heart as pure, and then, I am yours.<sup>1</sup>

### The heroine replies

Even if your soul soars eagle-wise in the sky come down. Friend, take your twin-soul with you as you wing yourself aloft. With me, you shall be pure With you, I will flower! Love! Let us create a new world, smiling with hope. Shall we sing? Or tell me, shall we pray? The whole day round, the song of life I hear—and the song of love and duty.<sup>2</sup>

After an inevitable separation, the heroine sends a charming message to the hero

By day and night, I dream of you, my love. Come and give me, again, what's so familiar and yet so fascinating.

The fates had drawn me deep into waters, unfathomable; a tidal wave has washed me back to shore. I have come, no doubt I know not where I went I know not how I came. The thread of my life was spared and in gratitude, I humbly pray

The by-gone days, I remember were once so real, dear but they are now elusive as dreams. Come to me soon! Let your arms and lips stand witness bring me the touch of sweetness and the eyes of love, and the words which bring eternal joy

1. निहाळ दल मोगरे, मुज उरे पढो पटखी  
अने मुज समीप केम कहुं कृष्ण ए केटखी ।

परंतु प्रिय देखि, तूं उतरौ हाप मुज झालवा,  
—जरा धीरज । जरा बचत । तलसुं पोत प्रकटाववा

दळे दल विष्टुद आ कच विसे दीपे मोगरो,  
दळे दल विष्टुद आ उर करू,—पछी साहरो

2. अने गरुड व्योममां हुन उठे ज आरामा उंचे,  
मीचे उतर, है उदाव निज साणी आत्मा, सखे  
पवित्र करे हु खने, खँखर तुं कळ माहरी,  
पियु । सरजिये मणी हसतौ सृष्टि आशाभरी  
कहे करुं गाम । बोल, सलकारिये प्रार्थना ।  
पळे पळ उठे धुरो जीवन प्रेम कर्तव्यना

## VIII

The principal works of Balvantrai Kalianrai Thakore (Born 1869) are. *Darśanymnu*, (1924) a collection of short stories; *Bhanakāra*, Echoes, Pt (1917), Pt.II (1929), a collection of poems, *Ugali Juvānī*, Growing Youth (1923), a play; *Lyric* (1932), and other sketches, essays and addresses published from time to time. His prose style, though clear, weighty and thoughtful, lacks charm and elasticity. His essays on the lyric and on *Sarasvatichandī* are both excellent specimen of critical analysis and literary interpretation. He is an unflinching upholder of classic models, and has declined to trim his sails to suit the exuberance and irresponsibility of modern romantic authors, or the vulgarisation of literary quality in the interests of the man in the street. He never forgets the fundamental difference between literature of quality and that of education, propaganda and sensation.

The poems—many of them are sonnets—in *Bhanakāra* are splendid attempts to emancipate poetry from rhyme, assonance and time-measure. According to the author 'poetic forms, which do not exist independently of music and do not flow unrestricted by recurring time measure, may be suited for song or recitation, but they fetter real poetry.' Starting from this axiom, he presents lyrics which, however limited in number and variety, are characterized by perfect harmony of word and sense. Emotion is expressed with exquisite self-restraint. A little picture is drawn by deft touches, and the more it is viewed the lovelier it grows.

Bursting with love, I wander, seeking one who could well receive the flood.  
By maddening thirst oppressed, I pine for one who could give me water.  
Wherever I look, I see but a struggling crowd of human forms. Oh! Where  
shall I find the one who could sustain my heart? <sup>1</sup>

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1      प्रणय—उभरे प्रेयो दुंदु झीली शकनारने,  
          प्रणय—तरसे घेलो जाचु पिलावनहारने :  
          बहु तरवरे मनुजाकारो जुओ हग जाय ज्या,  
          पण हृदयने धारे एवुं कहो मळवुं क्यहां !

nought. All that was left was the heartless laugh of cruel fate, uproarious, flaming, all-destroying.<sup>1</sup>

But the poet often makes a fetish of a rugged style, which, at the first glance, looks obscure and strains the attention. But Balvantraia's effort contains the germ of future progress in Gujarātī lyrical poetry

### IX.

Anandashankar Bapubhai Dhruva (Born 1869), now Pro-Vice-chancellor of the Benares Hindu University, a learned Samskr̥tist, devoted his energies to producing a valuable series of books on Hindu ethics, religion and mythology. He is the high priest of Samskr̥tic revival in its best form. His notes on current topics published in *Vasanta*, a monthly magazine edited by him, and his literary essays and addresses contain the most balanced exposition of its philosophy as applied to modern life. He is the purest stylist in the language combining dignity, clarity and balance in perfect proportion.

A powerful literary activity during this period was the rendering of great Samskr̥ta works into the language. For the first time, ordinary people looked at the noble literary art of the great masters, and learnt to appreciate what had been up to now the monopoly of a few panditas. This had a three-fold effect. Literary technique became artistic, taste grew purer, and the ideals of Aryan culture as embodied in the original literature, replaced the purāṇikā's diluted variety on which the general public had so far been fed.

Ranchodbhai was the first to attempt translation of classical dramas, but Manilal Dvivedi began the new movement

- 
1. चारुंतुं मे प्रहरापमते  
 शांत पत्नी संध्या षडि खिलये, ने कोकिल गाये  
 चारुंतुं घामरु पा समये,  
 ध्वेन दोहलां तरी उतरये,  
 ने कोकिल विगतज्वर म्हारो, ओरो मुख आरो  
 चारुंतुं दु-सौ घूळ मळ्यु ते ।  
 अह्मास्य प्रलयो ममुक्यु ते  
 अकळवंत बेहमा देवतुं, अपहृत दिल्लोतुं.

For a season past, dearest mine, there sleeps a winsome burden where you placed your head and always asked, "Am I too heavy?" It is lovely as it sucks its lotus toe with endless joy. Come, see it look at its eyes and, love, let me know who it is like !

The 'Mid-day of Love' is another lyric of beauty.

The moment of birth is far away, I scarcely can remember it. The moment of death is still far away, dim, non-existent. Overhead, lightening flashes, deep waters revolve Behind in both lies concealed, darkness unfathomable. It is all pervading purusha and prakṛti—Śaṅkara and Pārvatī—You and I, I and You—the twins indivisible—Unity !<sup>2</sup>

The poet can strike a true note of pathos.

In your hour of decline, I had expected peace to come, the evening to smile, may be, for a moment, and the koel to sing Expected that the wounds of the wounded will be healed, that my loved koel will swim across the perilous stream and, fever free, rest on the happy bank... But the expected came to

1. व्हाला म्हारा, निशदिन हवे थाय झखा त्हमारी,  
आवो, आपो परिचित प्रतीति वधी चित्तहारी.  
देवे जाणे जल गहनमां खेंचो लीधी हती ते  
आणी स्हेजे तट पर फरीथी म्हने छोळटेले ;  
ने आवी तोपण नव लहुं कया गई, केम आवी,  
—आयुदोरी त्रुटी न गइ तेथी रहुं शीर्ष नामी.  
ने संस्कारो गत भव तणा ते कनी सर्व व्हाला,  
जाणु साचा, तदपि दीसता स्वप्न जेवा ज ठाला;  
माटे आवो, कर अधरनी रम्य साक्षी पुरावो,  
मीठा स्पर्शो, प्रणयि नयनो, अमृतालाप लावो  
बीजु, व्हाला, शिर मुकी ज्यहा 'भार लागे शु ?' कहेता,  
त्यां सूतेखु वजन नखुं बीती ऋतु एक वहेतां:  
गोरं चूसे अखुट रसथी अगुठो पद्म जेवो,  
आवी, जोई, दयित, उचरो लोचने कोण जेवो ?
2. आधी आधी जननघटिका, सांभरे ते न जेवी.  
आधी आधी विलयघटिका, झांखिये ते न जेवी:  
माथे उड्डु युतिदल लसे, वारिउडाण फरतु,  
ने बनेमा तिमिर सम शु कै अनिर्वाच्य छुपतु.  
बाह्यातरमां पुरुषप्रकृति धूर्जटिअम्बिका ए,  
उ-हुं हु-तु त्रुटि रहितनु द्वद्व-अद्वैत ते ए

(d) an epic styled *Kurukshetra*, of which seven books have been published so far,

(e) a novel *Ushā* (1918)

(f) essays and addresses collected in *Sāhitya manthana* (1924) *Udbodhana* (1927) *Samsāramanthana* (1927) and *Ardhakalabdhinā Bebolo* (1927),

and

(g) Part I of a biography *Kaṭhvara Dalpatram* (1933.)

His claim to eminence rests on the richness and freedom which he gave to the language on the expressiveness with which he invested poetic diction on his garabīs and songs of great beauty on his rhythmic prose which has opened a new era in prose and verse on the new art form which he has given by his dramas on his stately odes and on the exuberance with which he has held up the Samskr̥tic revival to admiration. The pronounced features running through all the works of the author give a Janus-faced aspect to his works. One shows an artistic temperament opening up fresh vistas of literary freedom but circumscribed by imagination and emotion of uneven intensity. The other aspect comes in when the intellectual outlook, narrow and misty infuses elements of intolerance into its artistic counterpart.

Gujarātī, like other Indian vernaculars became literary only by borrowing the wealth of Samskr̥ta but more after the fashion of Marāṭhī which had been freely adopting tatsama words for old and new concepts. Bengālī, on the other hand had embarked on word-formation by a free use of compounds as in Samskr̥ta with great effect. Nanālal struck out a new path, indiscriminately compounding words of every origin Samskr̥ta, Persian and Old Gujarātī. Further he coined new tadbhava words, or used old ones in a new sense. He introduced the fashion now popular of using a substantive with *ḡ*—the infinitive termination—as a verb. In his works he pressed into service every word of recognised or recognisable artistic value in the language. The language, thus, acquired a new wealth and freedom. But the incessant hunt for poetic expressions has often ended disastrously. The frequent use of diminutives and alliteration, of

by translating Bhavabhūti's *Uttararāmacarita* and *Malatīmādhava* and *Bhagavadgītā* with literary effect. *Kādambarī* was translated by Chhaganlal Pandya with skill. *Śakuntala* once rendered by Yajnika, was re-translated by Khakhar and Balvantrai Thakore. Many of the important Purāṇas, including the *Vishnu*, the *Bhagavata*, the *Harivamśa*, the *Rāmāyana*, the *Mahābhārata* and the *Upamśhads* were rendered into the language. Nanalal translated *Bhagavadgītā*, *Śakuntala*, *Meghadūta*, *Vaishanava Śodaśa grantha* and five *Upamśhads*. The *Bhagavadgītā* was the general favourite of translators.

Divan Bahadur Keshavlal Harshadrāi Dhruva (Born 1859), a poet and scholar, with rare humility, sacrificed his career as an independent literary artist to rendering the classics. His works are *Amaruśataka*, *Gītagovinda*, *Mudrārākshasa*, *Vikramorvaśīyam* and the plays of Bhāsa. Many of these, in addition to being scholarly renderings, sought to recreate the spirit and beauty of the original in Gujarātī, and have exercised great influence on contemporary productions. His *Padya-acanāno Itihāsa*, History of Poetic Structure (1933), being Vassonji Madhowji Lectures delivered at the University, is the first part of a great work, tracing the evolution of vernacular metres through Apabhraṃśa and Prākṛta to Vedic metres. His essays, the result of profound scholarship, have largely contributed to an accurate and scientific study of Old Gujarātī literature.

## X

The most outstanding poet of the new literature is Nanalal, Kavi Dalpatram's son (Born 1877). His literary activity may be roughly classified into—

(a) garabīs, many of which are collected in *Nanā Rūsa* Part I (1910), and Part II (1928),

(b) odes, songs and other poems mainly found in *Ketlānka Kavyo* Part I (1903), Part II (1908), *Vasantotsava* (1905), *Citradarśano* (1921), *Gutamanjarī* (1928) and *Auja ane Agar* (1933),

(c) dramas, the principal ones being *Indukumāra*, Part I (1909), Part II (1927), and Part III (1932), *Jayājyanta* (1914), *Rājārshi Bharata* (1922), *Viśvagītā* (1927), *Jehangir-Nurjehan* (1928), *Shahanshah Akbar* (1930), *Sanghamitrā* (1931),





words like रस and ब्रह्म irrespective of sense, and of metaphors mixed several times over, has set the fashion for verbal freaks of vague or no meaning.

## XI

With the spread of English education in Gujarāta, garabī, the dance, fell into disrepute among the educated ladies, till theatrical companies like Śrī Morbī and Vankaner Nātaka Samājas with their traditions of Kāthiāvāda, gave it a place on the stage. The garabī recaptured public interest; was introduced into the schools; and in a few years regained its lost hold over Gujarātī women. Nanalal furnished them with an appealing literary accompaniment. With the modern outlook, the prudery of educated woman came to an end; and in Bombay with its facilities for procuring musical, scenic and lighting equipments for the occasion, the progressive women of the city have made of the garabī an artistic dance of growing beauty and rhythm.

Nanalal's garabīs—the number of which is now over two hundred—are sometimes a modern edition of an old one of Dayārama's or some obscure author's. But he invariably transmutes the old material into gold. He maintains a high level of rich poetic diction. He manipulates words of inexpressible charm. He subordinates the stereotyped attitude of Rādhā towards Krishna to an appealing subjectivity, suppressing the outspoken sensuality of older poets. The old-world flavour is retained by words, lines, and tricks of repetition familiar to folk-garabīs. Objects of nature, familiar to older poets like the moon, peacock, cloud and spring, are described with ecstatic delight. Sentiments are etherealised by the poet's trick of introducing words of vague meaning associated with the high atmosphere of classic tradition. Every lyric is put to a folk tune of captivating lilt. A subtle touch of emotion; a brief experience, witching words of poetic value, a haunting tune—and sense, sound and rhythm combine to produce the garabī of Nanalal.

*Gopikānī Gorasī*, The milk-pot of the Cowherdess, is a modern version of an ancient subject.

Take and drink the milk. Lo! The gopikā's milk-pot is full to the brim.

In the forest deep, the koel sings and so did she in the depth of my heart. My soul! My god! In the garden of the world, Spring is playing about. Come, come to play in the garden of my heart. My soul! My god!¹

The following, an adaptation of an old garabī, is addressed to the lover who is helping the gopī to churn the milk. This kind of help has been invested with romance by the classic precedent of Kṛṣṇa.

Lord! Churn the butter milk with a lighter hand. This is not the way to churn it. The pot will break, lord! My coil² will be wet, lord! And my necklace of pearls will break. The pot will break the milk will flow and the clothes of the fair one will be wet, lord!

Churn the buttermilk with a lighter hand.

The Jumā overflows the pot! The ropes? Not so loose, Lord! I've kept the nectar in the little pot. Open it lightly Taste it, pray my lord!

Lord! Churn the buttermilk with a light hand.³

1. ओ आत्मदेव !  
 आबो हो ! आबी बसेत आ  
 देवरंगी फूड उम्मा अवनीमां, आममां  
 फूसबा उषाबो मुख मारुमां  
 ओ आत्मदेव !  
 म्हेक म्हेक म्हेके नववासना विराटनी,  
 म्हेके मुग्धो अंगरंगमां  
 ओ आत्मदेव !  
 वननां संझाण भरी बोले छे कोकिला,  
 बोली कोयल उरआममां  
 ओ आत्मदेव !  
 चन्दनचोक डले तेज केरी बादली,  
 तेज ए बोळ्य प्राणचोळमां  
 ओ आत्मदेव !  
 रमणी बसेत आज विश्व केरी वाडीमे;  
 रमो मारी आखना उषानमां  
 ओ आत्मदेव ! आबो, हो आबी बसेत आ

2. Bodice.

3. हलके हाथे छे नाथ ! मझिदां बलोवजो,  
 मझिदांनी रीत नोय आबी रे सोल  
 गोळी मन्दाशे, नाथ ! चोळी छंटाशे, नाथ !  
 मोतीदांनी माल्य दृष्टे रे सोल,

And yet another :

Do not ask me, pray, ask me not my heart's guarded secrets Pearls and pearls are there in the sea of my heart. Pray, look not for them. Let none disturb them Let no one ask me the guarded secrets of my heart.

The koel sings, the papaya calls Let not the searcher of causes look for them. Let no one ask me In there, the letters of hope are writ with tears. They are faint, pray wipe them not. Let no one ask me the guarded secrets of my heart

Oh hero mine, whom the world adores! Listen to me. Do not struggle against the flood which fate has released. Let no one ask me the guarded secrets of my heart.<sup>1</sup>

The poet again and again deals with the delights of spring.

My soul! My god! Come! The spring has arrived On earth and in the sky, the divine coloured flowers bloom Come and open the flower of my fate. My soul! My god!

I smell and smell around me a mighty fresh desire In my heart, a rich fragrance rises

My soul! My god!

शरदने आभले भीने वान दीठो, मीठडलो ए मोर :  
प्रीतमने दीठो'तो प्होर

× × ×

हाथमां रमाडतो'तो कमळनी डाखळी,  
काळजडानी ज कोर प्रीतमने दीठो'तो प्होर.

- 1 पूछशो मा, कोइ पूछशो मा,  
मारा हैयानी वातडी पूछशो मा.  
दिलना दरियाव मही काइ कांइ मोती:  
गोती गोतीने तेने चूंथशो मा :  
मारा हैयानी वातडी पूछशो मा.  
टहुके छे कोकिला, पुकारे छे पवैयो.  
कारणोना कामीने सूझशो मा :  
मारा हैयानी वातडी पूछशो मा.  
आंसुना नीरना को आशाना अक्षरो  
आछा आछा तोय लूछशो मा :  
मारा हैयानी वातडी पूछशो मा  
जगना जोद्धा ! एक आटलु सुणी जजो:  
प्रारब्धना पूर सामे झझशो मा:  
मारा हैयानी वातडी पूछशो मा

ments expressed in felicitous phrase. A novel feature was Yogins presiding over worlds. Rishies flitting to and fro, sacred rivers purifying sinners, apsarās floating about breathing lyrical atmosphere an intangible tapestry of classic dreamland. And there was the ideal of Jayā and Jayanta the young lovers, who for no earthly reason refuse to unite in wedlock, a breeze from the otherworldly gospel of Akho blowing gently through sweet-scented, modern verbiage. The attempt underlying the drama to bridge the gulf between the drama of literature and that on the stage, however ended in a failure.

*Jayājayanta* and the works of the class are not dramas in the strict sense. The story is without a denouement, sometimes without action, and it is not presented in action by dialogue as it should be, but by stage directions and recitals. The cheap use of supernatural elements destroys the sense of mystery. The dialogue is vague and monotonous, and never unfolds character. And men and women are mere abstractions.

What, then is their literary form? These works which are tiresome to peruse become interesting if read aloud in the sing-song way in which purāṇikas tell stories and recite the annashtubha verse. It is an ākhyāna. The garabhis are there the deśi in which the conversation was conducted is replaced by prose which could be chanted the situation instead of being described in verse is given in prose enclosed in brackets the kadavāñ arrangement is redivided and called acts and scenes. The result is a sort of ākhyāna—khaṇḍa ākhyāna?—part prose, part verse,—a literary form to be recited and heard not a drama to be presented in action, to be seen *and* heard.

In the later works of the type, the features of *Jayājayanta* are reproduced with but one change. The interest is sought to be maintained by the selection of a subject which has a romantic halo in history or mythology. *Rājarshi Bharata* has for its hero Śakuntalā's cakravartin son and gives scope to the poet to express his views about ancient Āryan greatness. *Indukumāra* for lack of such a subject, is not so interesting and *Premakunja* is poor.

## XII

The author has published about eight dramas. Their principal feature is the use of a new, rhythmic, prose. It is rhymeless and without an iambus, akin to Walt Whitman's style but more artificially arranged. It has not yet been systematised and has brought many an admiring copyist to grief. But by inversion, compounding of words and frequent omission of verbs, the author has succeeded, at some places, in giving to Gujarātī a stateliness, which, in poems like the ode to Mahatma Gandhi, is reminiscent of the sonorous majesty of Milton. In *Vasantotsava* and *Auj and Agar* (written earlier though published in 1933) the author uses this prose with captivating self-restraint. These works are also remarkable for the fresh and bewitching charm both of style and sentiment.

Nanalal modelled the framework of *Jayājayanta* on Dahyabhai Dholshaji's dramas on the stage. Their framework was made up of three acts, divided into six or seven scenes each, scenes were selected more as a background for good speeches than to assist the action; at convenient intervals, songs were interspered, faintly related in sentiment and expression to the context, declamation, speeches, description of what is happening on the stage and what in fact never happens, abounded, a plot was there but without unity, and mere types instead of human characters. But Nanalal made some striking improvement. His garabīs and songs were, of course, inimitable, and the disgusting by-plot was dropped. The characters talked the author's rhythmic prose, and their speeches were punctuated by neat reflections and aphorisms, or by poetic senti-

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गोळी नन्दाशे ने गोरस वही जशे,  
 गोरीना चीर पण भीजशे रे लोल  
 हलके हाथे ते नाथ ।  
 नानी शी गोरसीमा जमनाजी उछळे  
 एवी न नाथ ! दोरी राखो रे लोल,  
 नानी शी गोरसीमा अमृत ठारिया,  
 हळवे उघाडी नाथ ! चाखो रे लोलः  
 हलके हाथे ते नाथ !

Is world a solitary journey? Wherever I look for company I find myself alone. My companions have left me. I look for thing which I do not find.

In the forest, in men, on the banks of flowing emptiness. In every place, in every eye, I search in vain for what I seek. How many strata I shall have to break up? <sup>1</sup>

*[He speaks in a hoarse voice, as from the heavy self like the echo resounding from the forest groove.]*

As many as the leaves in the groove. *[Listens to the waters of the Niranjanā and hears its gurgling sound.]*

Every wavelet talks. Niranjanā speaks mysteriously. Nature stands whispering the secret message with gurgling music of the water.<sup>2</sup> I cannot yet decipher this alphabet written by the waters of the Niranjanā. On the deep-blue, eye-coloured slate of water the wind has written its hymns. I cannot decipher them.<sup>3</sup>

*[Rises and catches the rays of the sun in his folded hands. After a pause.]*

Are the hands full or empty? The light is in the hands and yet they have nothing in them. In the lines of my hand, the rays write something but I cannot read it.

The sun writes his message of light, filling the sky with splendour. Will some divine seer read the world's book of destiny and teach it to the world? <sup>4</sup>

### XIII

Nanatal has been an iconoclast in the literature. He has claimed wide freedom in style, form, technique and subject. But he talks of elemental things and fails to create

मुखदुःखनी सेजछाय ही था ?

कहीं जन्मान्तरनी क्या हूँ ए ?

1. वनमाँ जनमाँ, शून्यना घाटपाटे,  
किरणे किरणे, तारले सारले, ने  
भासे माडे, आँखड़ी-आँखड़ीमाँ  
मानबजोके घोषुं छुं जे छूयुं छे

2. खूरी खूरी छुं वातडी  
करी रही गोपी रवे निरंजना;  
खलना कलजोल बोलती  
प्रकृति उर्मा गूढ मंत्र गुंजती

3. नीलधेरी नेत्ररंगी नीरनी पाटी उपरे  
कस्या छे वायुए सूखी, हवी ए चकले नहि

4. आकाशनी अंजलि सेबपी मरी  
प्रकाशमन्त्रो छसतो प्रभाकर  
आ विश केरो विविग्रन्ध धाँपीने  
को दिव्यप्रद्य जगने पवावद्ये ?

*Viśvagītā*, which the author in his preface claims to have modelled on the lines of the *Bhāgavata*, is a bunch of situations from several unconnected episodes, held together by the appearance of the sage Patanjali in the prologue, and again at the end, when the sage utters his famous aphorism, "Yoga means the cessation of the activities of the cognising aspect of the mind" It is not a piece of art. It reads like the troubled dream of a purāṇika, with the mythological tapestry of the Puranas all turned topsy-turvey, and some figures of the past mingling with one another in defiance of time, place and tradition The work is only note-worthy for being the most irresponsible form of romantic effort, as also the high-water mark of Samskr̥tic revival, in the language. *Jehangir-Nurjehan* would have been more interesting; but with Jehangir quoting Śankarācarya, Nurjehan playing Rādhā and Asafkhan talking bombastic Samskr̥tised Gujarātī, the general effect is very depressing. The songs are fine; and the rhapsodies about Gujarāta, Mogul Emperors, Nur Jehan and her love are in the author's characteristic style

*Sanghamutī* as a khanda-ākhyāna is a decided improvement on its predecessors The setting is splendid, what with Aśoka, Upagupta, Buddha and Sujātā. It gives unlimited scope for verbal fireworks The dialogue is partly given in vṛttas, some of which, in spite of their metrical blunders, are charming The khanda-kāvya of Manishankar Bhatt is thus absorbed in the khanda-ākhyāna producing a novel art-form. The little drama of Buddha performed before Aśoka in Act IV is its most artistic portion.

[There is a flower-grove on the bank of the Nirāṇṇā. From the garden the sage enters, a flower of a man, withered by the heat of triple suffering His body is worn by penance, his soul is fired by meditation, his eyes seek the unseen, his steps are slow, lest the earth may be burdened. Like the shadow of a divine cloud, he flits across the earth.]

THE SAGE What to say now? Silence alone is good fortune. What is the light of the other world like? What is the web of deeds, good and bad? Why are light and shade, joy and sorrow formed? Do they tell the tale of lives lived long ago? <sup>1</sup>

1 परलोक प्रकाश शा हरे ? वा  
शुं हरे जालु ज पुण्यपाप केरु ?

Its value lies in the materials it contains for portraying the early decades of the nineteenth century

But Nanalal has worked himself out of tune with his times. He stands as a fierce antagonist of the new life and thought in modern Gujarāta, and of the Gandhian upheaval. He is the champion revivalist who thunders anathemas at the rush of life and ideals which sweep past him, as he stands outraged at what he cannot understand.

## XV

Janmashanker Mahashankar Buch otherwise Lalit (Born 1877) has written popular lyrics and songs some of which are collected under the names of *Sita Vanavilas* (1903), *Lalitnāh Kāvya* (1912), *Vadodarane Vadale* (1914) and *Lalitnāh Kāvya* Part II (1932). They have caught the imagination of the public by their simplicity of language, and charm of sentiment and melody. Essentially, the poet is what a wandering bhagata was in old times, a humble saint poet by the village well who sang of homely themes and homelier sentiments redolent with the fragrance of ever-green fields. His *Madhuli The Hut*, has become popular as much by its literary quality as by the sentiment it expresses.

## XVI

During the period, there was a large output of fiction. The historical novels which followed *Karaya Ghelo* were either translations or adaptations of English novels. Notable novels of the period include Icharam Suryaram's *Gangā* (1889), dealing with Śivaji's raid on Surat, Chunilal Vardhaman's *Shah's Gujarātani Junī Varta* (1893) and *Sorathā Somanātha*. Manilal Chabaram's *Prithvirāja Cohāna and Canda* (1897), and Thakur Naranji Vassanji's *Padminī* (1901). Social novels were either adaptations from English or inspired by *Sarasvatīcandra*. A remarkable novel of these periods was *Vikramanī Vismisadī* *The Twentieth Century of Vikrama* (1896) by Sattavala. Written in a pleasant and easy style, it describes life in Bombay vividly and after a lapse of thirty five years one can still read it with interest. Bhogindrarao Divatia's novels like *Ushā kanta* (1908) were at one time widely read. Generally they were pictures of social life framed in a plot adapted from



them Heroic simplicity, burning passion and tragic grandeur have eluded him. The subjective note never sounds clear and straight He talks about love in all his works, surrounding it with flowery verbiage. It is however not a living, human reality Its passion, its surrender and its anguish are beyond his creative art. In the same way, heroic passions are belauded, but not presented in action. The art which makes characters human has never been his. One of the features of extreme romanticism in literature is to indulge in an extravagance of words, images and ideas, and to refrain from the living human contact, lest the feet may touch the earth. It is found in Nanalal's works to a remarkable degree

Nanalal's works are the products of the Samskr̥tic revival, with its glowing love for the past Mansukhram represented it in language, Govardhanram in social philosophy, and Nanalal in the field of literary art. His works are alembics in which modern imagination is being fused with the golden elements of the Samskr̥tic The result is often not very artistic for, the solvent of a vivid creative imagination is lacking In a brilliant prose rhapsody like the essay on *Brāhmaṇatva*, and in his lecture on Indian History, we see him struggling through a mist of enthusiastic eulogies towards a vision of the Āryan spirit; but in his imaginative works, many of which are staged in the very midst of Puranic materials, he is so oppressed with their glare and profusion, that he misses their underlying beauty, rhythm and sublimity

#### XIV

His *Ushā* is a story of little merit, but his other prose works contain some inspiring passages His earlier prose style exhibits great distinction, but, in his later works, the prose is encroached upon by artificial arrangement or is broken up into verbless, fragmentary phrases or bare lists of names and events Verbosity obscures both language and thought. His articles and addresses on Gujarātī poets present efforts at creative interpretation Part I of the biography of his father, *Kaviśvara Dalpatram*, is a fulsome tribute paid by a devoted and admiring son.

Outgrowing the vicious traditions of the Parsi stage, of which he was the product, he attained a level of histrionic art scarcely reached by any other actor on the Bombay stage. He was a part-composer of an Urdu play, *Zerī Sāpa*, The Venomous Serpent (1904) a violent melodrama of blood and passion. Vehement acting, glaring scenic arrangements, resonant speeches, elemental passions and choice music which characterized the play captured the imagination of the theatre-going world of Bombay for years. Unfortunately it influenced the Gujarātī stage for the worse, and drove away whatever little realism it had before. Scenery became incongruous, Gujarātī was often spoken in rhyming couplets like the beta in Urdu acting, already unnatural, became hideous. A race of playwrights and stage directors came into existence which never could outgrow the influence of *Zerī Sāpa*. And the drama on the stage and in literature became two distinct literary forms no doubt to the detriment of both.

### XVIII

Another literary activity of the period was towards reclaiming the valuable literature of Old Gujarāta. Manilal Dvivedī was employed by the Gaekvāda to edit some works recovered from the old bhaṇḍāras of Jain temples at Pātana. Hargovandas Kantavala also with the same help, rendered great service to literature by editing and publishing old works in a series called the *Pracna kāvya māla*. Narmad's efforts in this line were continued by Ichharam Suryaram, who published a well-edited series of similar works under the heading of *Kāvya Dohana*. And the study of the older poets exerted a steady influence on the literature of the period.

With the growth of public opinion journalism began to develop as a distinct form. The dailies in Bombay, in the hands of their Parsi proprietors, furnished news no doubt, but had no pretensions to literary standard. Among the weeklies, Ichharam Suryaram's *Gujarātī* favoured progress in politics and conservatism in social matters. Its literary activities included novels, which were either published serially or as presents to subscribers. It had a large circulation even in other parts of the world where commercial enterprise

some English novelist. Amrit Keśava Nayak's *Eme-bana-ke*, Being an M. A. (1908) adapted from Urdu, was the only novel between 1901 and 1914 which exhibited a striking departure from prevailing art.

## XVII

The stage began to struggle into artistic shape during this period. The theatrical companies in Bombay, mainly controlled by the Parsis, staged plays full of gaudy and dazzling scenery with the help of actors who generally acted with vehement and unnatural emphasis. The traditions, however, of the Gujarātī stage were different, the Morbi and Vankaner Nāṭaka Samājas being the pioneers. Their plays followed the lines laid down by Ranchodbhai. A play based on an episode from the Purāṇas like *Candra-hāsa* staged by The Morbi, a dramatic version of the life of Narsinha Mehta by The Vankaner, or a romantic play like *Soubhāgyasundari* by The Mumbāi Nāṭaka Samāja, though poor in technique and literary worth, roused great popular enthusiasm and exercised considerable influence on literature, and even other aspects of life. But in every play the pernicious tradition of presenting a loosely woven farce was maintained. The art was miserable, and its exhibition, often, disgusting.

Dahyabhai Dholshaji (1867–1906), however improved the technique and the literary tone of the drama by his plays which his company, The Deśi Nāṭaka Samāja, staged *Aśrumati*, *Udayabhāna* and *Vināveli*, three of his plays were at one time the rage of the day. Songs set to popular tunes, long declamatory dialogues, highly coloured scenery, the indispensable farcical by-plot and the garabī became the indispensable elements of the play. Dahyabhai's songs introduced a literary flavour and lyric note in the stage drama and exerted great influence on the garabī and the song in literature. The garabī, the dance, which had fallen into disrepute, was rescued. The plots were mainly based on episodes from the *Purāṇas* and Hindu history; sometimes from contemporary life.

But after Dahyabhai's death, the influence of Amrita Keshava Naik began to be felt on the Gujarātī drama.

## CHAPTER IV

### MAHĀTMĀ GANDHI AND THE TRIUMPH OF ĀRYAN CULTURE.

Nationalism—Mahātmā Gandhi (Born 1869)—Triumphant Gujarāta—Mahātmā's works—His prose—*Aurochs*—*Ātmakathā*—*Path*—His teachings—Truth and Non-violence—Their place in corporate life—Literary tendencies—Kakā Kalekar (Born 1888)—His style—His imagination—His outlook—His faith in Āryan civilisation—*Saraksh*—*Sharma*.

The present period commences with the beginning of the European war in 1914. In these twenty years, Gujarāta has been transformed from a small province of India into the home of a heroic people, who, leading the movement for Indian freedom occupy an outstanding position in the world. Two great influences brought about this miracle. The world situation and Mahātmā Gandhi. Interacting, they have changed values in every sphere of life including literature and culture.

#### I

The great European War had the effect of enriching the Gujarātis all over the country. Their concerns in Bombay, Ahmedabad, Karachi, Calcutta, Burma and Africa attained an unprecedented prosperity, and gave them a new sense of power and importance. They also realized, as never before, the intimate relation between political freedom and economic progress. And when in 1915 Mrs. Besant began to agitate for Home Rule for India they were ready to respond to her call. A band of young Gujarātis in Bombay stormed the Presidency Association, the strong hold of Sir Pherozshaw Mehta, started an English weekly, *Young India*, organised the Bombay branch of the Home Rule League with Mahomadali Jinnah as the president and carried on an intensive agitation in Bombay and Gujarāta. Within a short time, the Gujarātis became politically alert, and the Bombay branch came to dominate the inner councils of the Indian National Congress.

The entry of the U. S. A. in the War, and the great services rendered by India to Great Britain forced the British

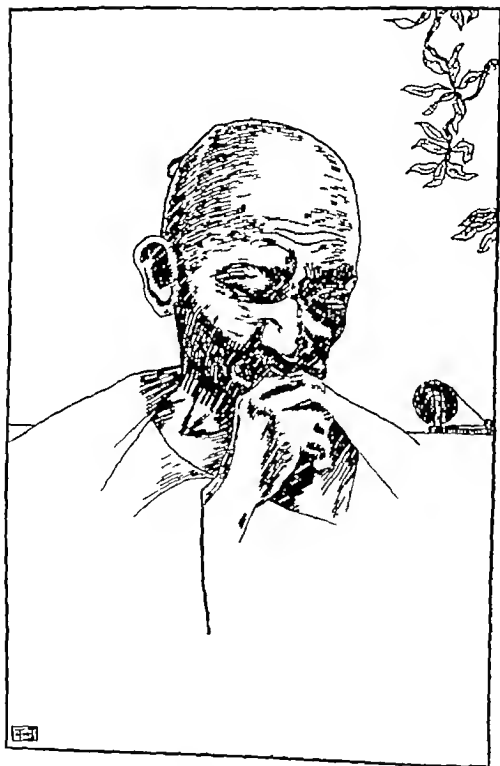
had led the Gujarātīs. The short-lived *Śakti* of Surat, the organ of the extreme politicians in Gujarāta in the days of the Surat Congress of 1907, was the pioneer of vigorous political journalism. The monthly journals were usually the mouthpieces of well-known literary men, the notable being *Sudarśana* edited by Manilal Dvivedi, *Samālocaka* edited by Govardhanram, *Vasanta*<sup>1</sup> by Prof. Anandashankar Dhruva, and *Buddhiprakāśa*,<sup>1</sup> by the Gujarāta Vernacular Society, and *Jñānasudhā*, by Ramanbhai.

## XIX

Between 1900 and 1915 Ranajitram Vavabhai (1882-1917) exercised considerable influence on literature, though his own literary output was limited. He wrote essays and short stories, and collected folksongs and materials for a history of Gujarāta. His enthusiasm for the literature and history of the province helped many authors to give their best to the language. He founded a number of literary societies, the premier of which, the Gujarātī Sāhitya Pariśad, held its first sessions in 1905 at Ahmedabad, Govardhanram Tripathi presiding. He was the first to analyse the national characteristics possessed by Gujarāta, and to point out their lines of development in his famous essay, *Gujarātani Ekata*.

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1. Still being published.



MAHATMA GANDHI

Government to announce, on August 20, 1917, a policy, which had for its object 'the progressive realization of responsible government in India.' The avowed objects of the War and the energy of the late Mr Edwin Montague, the then Secretary of State for India, in implementing the policy raised high hopes among politically minded Indians. But they were dashed to the ground when, the War over, Great Britain busied herself with strengthening her hold over India. In 1919 the fateful Rowlatt Acts were passed. They were received by the indignant country as a breach of faith. Thwarted hopes soon led to universal resentment.

## II

In 1914 Mahātmā Gandhi, (Born 1869) with the record of a victorious struggle in South Africa, returned to India. His quaint approach to life and politics and his opposition to political agitation during the war made him unpopular at first. But he made Ahmedabad his headquarters, collected a small, devoted band of workers round him, and began to popularise the cult of the charkha and Satyāgraha. Having won his first victory in Behar in 1917, he won another the next year in Gujarāta in the Kairā Satyāgraha. The next year, he was at the head of the Home Rule League and the editor of the *Young India* and the Gujarātī *Navajivana*.

England's mistake in passing the Rowlatt Acts was Mahātmā Gandhi's opportunity. His napoleonic achievements in the field of Indian politics between 1919 and 1922 left him the supreme figure in Indian life and politics. Incidentally, he organised some villages, intensified the political consciousness of the people in Gujarāta, and consolidated the partnership in politics between the Gujarātī politician, business man and peasant. He also founded the Gujarāta Vidyāpīṭha at Ahmedabad, and the scholars who joined it in the beginning stimulated the intellectual life of that city. Gujarātīs, all over the world, felt proud of so great a man and backed all his activities. Political ambition and work became the dominant passion of their life.

In March, 1922, the Mahātmā was convicted of sedition, and sentenced to six years' imprisonment but, owing to his uncertain health, was released in 1924. A sec-

tion of Congressmen had, in the meantime, decided to participate in the new legislatures. And though he had the confidence of the majority party in the Congress, he let the minority have its own way. The majority, under his direction lent themselves to constructive work, the spread of the charkha, the removal of the drink evil and untouchability and the organisation of the villages. The last activity, in his hands, meant an intensive organisation of the masses through an educative propaganda by devoted workers trained in his methods and living in the midst of their flock.

In 1927 when rain and flood devastated many parts of the province, the organisation which he had so built up ably assisted the Government in carrying relief to the distressed. In 1928 it enforced the surrender of Government on a question of land revenue by leading mass Satyāgraha in the Bardoli Taluka. The solid support given to this campaign by the Gujarātis from all parts of the country, attested to their organised strength. Bardoli involved a still greater moral triumph. The solidarity, heroism and sacrifice of eighty thousand souls was a unique phenomenon in Indian history. Bardoli has been the Thermopylæ of Satyāgraha, and has few parallels in the history of the world, ancient or modern.

Bardoli gave the political weapons of Mahātmā Gandhi a fresh edge, and to political India a new message of hope. In the Simon Commission, England gave him one more chance to try the efficacy of the weapon. The Mahātmā's historic march to Dandi on the 12th March 1930 stirred Gujarāta to depths unknown before. His path was one track of living flame across the province. A dazzling phenomenon of a spontaneous outbreak of heroism followed. The Gujarātis all over the world responded, and none so energetically as those in Bombay. Bombay justified its boast of being *urbs prima Indis*, and for the moment aspired to rank with cities which have changed the destinies of nation. From everywhere the Gujarātis offered at the altar of Satyāgrah men, women and children, wealth and lands, prospects and profits. In 1931 the Gandhi-Irwin truce was signed and the Mahātmā went to represent the





October 1934 he retired from the Congress amidst the regrets of an adoring nation.

He is no longer of the earth, he is a Vedic Rshi.

### III

These influences have led to wonderful results. The Gujarātis have thrown off the fetters riveted by political slavery social isolation and religious bigotry. They have developed a sense of power freedom and self respect. They no longer suffer from a inferiority complex. Fatalism, born of helplessness, oppresses them no longer. Their social and religious outlook has become elastic enough to grapple with all the complex situations of modern existence. Caste has become but an incident of life, and does not weigh them down stifling energy and change.

Gujarāti women no longer stand dumb perplexed and helpless. They have stormed the citadels of power, and struggled with burly sergeants in defence of the national flag. They have suffered for freedom, and through picketing and processions, through the terrors of the jail and the lathi charge, won their equality with men. They have retained their delicacy, purity and grace, and yet, are as free as women in many so-called advanced countries in the world.

The Gujarātis with business habits extending over centuries, have always been calculating, but the arithmetic of their life has become very comprehensive. They have found in wealth an instrument of tremendous power in modern life—a sword in war in peace a ploughshare. They have realised its inter-dependance with political power, and placed theirs at the service of the nation. At the same time, they have been shaped into a compact race, an organic whole with a strong collective will. More, they have forgotten the sorrows of six centuries and acquired a background of heroic traditions. Sabarmati and Bardoli, Borsad and Ras, the squares and roads of Bombay have been hallowed by struggle and sacrifice. An elemental note of heroism has come into their life and history.

And thus, like unto the Prophet of Israel, has Mahātmā Gandhi led his people out of bondage.

Indian nation at the second sessions of the Indian Round Table Conference. About the end of 1931 the Mahātmā returned to India and, soon afterwards, Government introduced the ordinance regime. Government arrested him on the 4th of January 1932 and a strenuous struggle began between the Congress and the Government of India. Locked up in the Yeravda jail and single-handed, he then began to combat tremendous forces by sheer force of spiritual strength. On the 20th of September 1932 he went on 'his fast unto death' in order to undo the wrong which the British Premier had inflicted upon the Hindu community by cutting it into two. It moved India and many parts of the world to its innermost depths, the conscience of the Hindu community was awakened, and the British Premier was compelled to revise his award so as to leave the Hindu community one and undivided. The Yeravda Pact is, perhaps, the greatest event in the history of Modern India.

Thereafter, the Mahātmā organised from jail a campaign to remove untouchability. In May 1933 he held communion with God and went on a self-purificatory fast of twenty one days. He had to be released in consequence, but, on his decision to resume individual Civil Disobedience, Government arrested him again on 1st of August, and refused to give him the permission he had enjoyed during his last imprisonment to carry on the Harijan campaign unrestricted in jail. He went on a fast again and was released. Pursuant to his vow, he then conducted a whirlwind campaign throughout the country for the removal of untouchability; and within so short a time as one year defied time and space and the demands of health to carry to the most remote villages his message of hope to the socially submerged. History knows of a Buddha preaching his gospel of Nirvāna far and wide in the course of a long life and a Peter the Hermit delivering his fiery message of the Crusades across Europe, but this generation has seen with its eyes what centuries have found it difficult to imagine a prophet in one year by his quickening inspiration stimulating the conscience of so vast and slow-moving a society and re-shaping the life of millions. On the 28th

## V

The articles published in *Navajivana* deal with almost every serious aspect of human conduct. They are not leaders in the journalistic sense, but, in their technique, have a tendency to approach a variety of forms, from an informal chat to an address. Every one of them is sober. Imagination is always curbed by a stern adherence to hard facts marshalled with fairness. Restraint and sincerity invest every line with moral dignity making any other view look morally imperfect. These articles establish a living contact with the reader. They draw a picture when necessary but only in subdued tones. Long or short, every one of them presents the well-defined outline of a living vision which the author alone can see and materialise. It is this feature which gives to the smallest note in *Navajivana* its compelling power. Many of his articles have been rendered into English and published in *Young India* or in book form and even in their English version they give a fairly correct idea of their literary value.

He responds to nature but not with the abandon of an artist. While on the Brahmaputrā he wrote

The steamer is gliding on the river. We are all sitting on the deck. The river looks wide as the sea. We can see the banks, far away on either side the distance between the two may be two miles or a little over. The voyage will take about fifteen days. Sublime peace has descended on the river. The moon, hidden behind the clouds, spreads a soft light over the waters. The propellers, even as they cut their way through the water hum sweetly. Except for this hum, peace is over everything and everywhere. I alone have no peace of mind. The steamer is not mine, the river is not mine. I travel in the steamer through the courtesy of the power of which I am tired, which has made India decrepit, lustreless, poor.

Few passages in literature possess the intensity and grace of the moving appeal which he issued to Gujarāta in 1922

Let him who wants, come. Let him who can, join the fray. Everyone is invited but the hungry alone shall come to the feast. Others, even if they come, will only be sorry. He who has no hunger will not relish even sweets. The hungry will relish even a dry crust of bread. Likewise, those who understand non-co-operation can alone stand by it. He who understands finds things easy. For those who do not, everything is difficult. What is the use of a mirror to the blind?

The times are difficult. Let us not take a thoughtless step, lest we may rue it.... Civil disobedience of laws! We are no longer ignorant of it. Jail

## IV

Mahātmā Gandhi's works in Gujarātī may be classified under three heads. (i) the articles in *Navajvana*; (ii) *Ātmakathā*, Autobiography, (iii) *Dakshina Africānā Satyāgrahano Itihāsa*; (iv) *Arogya Viśe Sāmanya Jnāna*, (v) and *Patro*, Letters, only some of which have been published so far. Since he became the editor of the weekly *Navajvana* till it stopped in 1932, week after week except when in jail, he has addressed to the Gujarātis his views and theories, his sermons, confidences, and battle-cries. Few other newspapers in the world have had a similar popularity and influence in their area of circulation as this small, unostentatious sheet which never screamed a headline and never published an advertisement. With many, it replaced the novel and the Purāna in interest. A single copy of this weekly has often brought to a distant hamlet its only journal and gospel of life.

Mahātmā Gandhi has given to Gujarātī prose a new sense of power. His vocabulary has been drawn from many sources. His style, though sometimes loosely woven in construction, is direct, clear and easily comprehensible, the result of precise thinking and an incessant effort to avoid the devious by-paths of rhetoric and sophistry. An unerring sense of proportion keeps both expression and imagination under judicious restraint. The literary element is always subordinated to the author's prime motive, which is to touch the living chord in the reader's heart and vivify him into action. Sometimes, and particularly in *Ātmakathā*, the style carries itself with grace. The charms are disposed of well and wisely, and become part of the general effect, not the main source of it. His thunder acquires a severe majesty, his appeal its persuasiveness, his confession its poignancy, as much by a proper use of the proper word as by his personality. Sometimes, he is slyly humorous or playful. But he prefers monotony of expression to a varied literary effect. With him, beauty of expression has to be a humble house-maid to Truth. And the reader invariably falls under the spell of 'the bare, sheer, penetrating power of every line,' of his, which, under the stress of some great emotion, attains biblical strength.

ideals. We need not copy them. If we do not forget what is ours, if we love our own culture, if we have a firm faith in its pre-eminence we will turn our relations with them to good use and render it beneficial to them as well as to the world.

## VI

Mahātmā Gandhi's *Ātmakathā*, Autobiography, or as it is called, 'My Experiments with Truth' is a recognised masterpiece in the autobiographical literature of the world. Any summary of its contents here is unnecessary as the work has, ere now, been translated into many languages. The overshadowing personality and achievements of the author render a literary estimate of the work rather difficult. It is a narrative of his struggles to introduce Truth as a dominant principle of life. Its language, though monotonous at times presents Gujarātī in one of its best forms a racy vehicle for compact literary expression. A perfect sense of proportion characterises every line. The story is told with great skill and energy. All excrescences have been cut out, every incident contributes to the breathless interest of the narrative. Some incidents of one of the most romantic lives are thus brought out in relief. The author as a child stealing a part of the servant's ornament and then confessing it to a loving father his father's last illness during which he escapes from the patient's room to his own bedroom his trying to turn into a sartorial gentleman when in England his being thrashed by a European on his first arrival in Pretoria, his treatment by the colonists on his arrival at Durban, and such other equally well known incidents are described with an art which many novelists might envy. The facts are presented effectively. Fewest possible words deftly arranged suffice to paint a striking picture. Conversation is natural though it scarcely throbs with life. Characters have not the promethéan spark breathed into them but are drawn by touches just sufficient to bring out their outstanding features.

As a specimen of literary art it has its place among the best works in Gujarātī prose. Its value as an autobiography arises from two things the intensely susceptible and rich nature of the author and his ceaseless struggle with it in every sphere of life. Both are laid bare with a

is its inevitable destination And we can court it. Many have gone there, undergone its hardships, and returned Why can we not do as much? It is not so difficult. But—?

But if martial law is declared? If Gurkhas come? If Tommy Atkins comes? Suppose they bayonet us, shoot us, make us crawl? They are welcome Let them come. But if we are asked to crawl? Then too, we must be ready to die rather than crawl We shall then only die by the bayonet instead of the plague We are not likely to run away, if we are fired on, we have now acquired so much strength that we will receive the bullets on our chests, like playthings. We shall convert the Gurkhas into our brothers If not, what happiness is greater than dying at the hands of a brother? Even as we say this, we feel proud

But if—

I am confident this time that timid Gujarāta will show its mettle But as I write, my pen is heavy Whenever did Gujarāta hear gunshots? When did it see rivers of blood flowing? Will Gujarāta withstand shots fired like crackers? Heads broken like earthen pots? If Gujarāta sees other heads broken, it will feel glorious. When it sees its own head broken, it will be immortal. Why do you want training? Confidence! You will never acquire confidence by a Congress resolution It is God who helps the weak. God alone gives courage. Whom Rāma protects, none can injure. He has given us the body Let Him, if he wants, take it away Even if you so desire you cannot treasure up this body Like money, it has to be spent in noble acts What nobler occasion for giving up life than when you are combating this atrocity? Whoever believes thus sincerely, will receive bullets with his bare chest, his face smiling

The literary art is made use of in every one of these sentences with consummate success, and yet the principal object of inspiring the reader to action is never lost sight of.

Our difficulties are as great as the Himālayas. But great though our difficulties are none the less great are the remedies at our disposal. We are descended from an ancient race We have witnessed the decline of the civilizations of Rome, Greece and Egypt. Our civilization had, like the sea, its ebb and tide, but like the sea it has continued changeless We have in the country all necessary equipments to make life self-contained It has high mountains and rivers. It has an abundance of natural beauty Its sons have left us a legacy of glorious exploits This land is the storehouse of ascetic ideals Here, all religions live side by side. Here alone, all gods command veneration. With such advantages, if we cannot teach the world the lessons of peace by some extraordinary deed, if we cannot win the English by our pacific activities we will have disgraced our inheritance Our connection with the English, then, would have been wasted. The English are enterprising They are religious They have self-confidence They are a race of heroes They work for freedom But the spirit of commerce dominates them They have not always thought of the moral value of the means employed by them to acquire wealth. They worship modern civilization. They have forgotten ancient

See, I have no wings, yet I come flying to you every day in thought. Look here is little Vinoba here is Harl, and here Dharmakumar And you also can come flying to me in thought.

There is no need of a teacher for those who know how to think. The teacher may guide us but he cannot give us the power of thinking. That is latent in us. Those who are wise get wise thoughts.

Tell me who, amongst you, are not praying properly in Prabhuhari's evening prayer.

Send me a letter signed by all and those who do not know how to sign may make a cross.

Bapu's blessings.

Yeravda Palace,  
Silence day

## VIII

It is indeed difficult to interpret the writings of Mahatma Gandhi in a few lines. In the first instance few, indeed would have thought in 1914 when he returned from Africa that within a few years, a man almost superhuman in vision and conduct would preside over an ashrama at Sabarmati that the mahāvratas would be observed by him as by the sages of mythology, that he would forge with them a comprehensive movement for achieving national strength and international dignity that through him the idealism of India would stand vindicated as the means of the world's salvation. But facts stranger than fiction have come to pass. In daily conduct and current literature, truth, non violence, and stern self-discipline are recognised not as ideals but living realities. And in a new wave of nationalism India has found her soul.

Nothing but Truth has existence. Hence the definition of God is sat. To me, Truth is the sovereign principle, which includes all principles. This truth is not only truthfulness in words, but truthfulness in thought also, and not only the relative truth of our conception, but the Absolute Truth, the Eternal Principle, that is God.

Of late, a life spent in search of this principle has led him a step further. 'God is Truth' is now replaced by the formula that 'Truth alone is God a living Almighty Force. This Truth is the end of all efforts. It is to be attained only by an increasing surrender of self and all it values. The path of surrender is along the five vratas fundamental to Aryan culture. Non violence, Truth Non stealing Sexual Self-control and Non-possession. It is to be pursued with humility at all times, in thought, word and deed. Its



transparent frankness which makes the work at once so interesting and so inspiring. One is naturally reminded of Goethe's *Truth and Beauty in My Life* and Rousseau's *Confessions*. Mahātmā Gandhi is quite as detached as Goethe, if not more, in reviewing his past life *Ātmakathā* certainly lacks the great literary charm of the other two works. It has sincerity but not abandon, literary technique but not literary beauty. It is not the expression of an exuberant temperament but of an effort to control it. It has a hard metallic quality which the other two are free from. Goethe reveals the struggles through which he waded to an artistic detachment, Rousseau tells us of his clumsy dance through life with the thrill of unforgotten joy in his voice; Mahātmā Gandhi describes only the ruthlessness with which he repressed himself. We appreciate the one; we love the other, we revere the last. What detracts from the literary greatness of the *Ātmakathā* scarcely affects its value as one of the most precious of human documents.

## VII

When Mahātmā Gandhi's letters come to be published, they will fill volumes of valuable literature. Every letter is a perfect gem, well and appropriately worded, with a ringing note of candour. They are models of conciseness. Many are playful, some loving. Many administer a paternal rebuke, some, with indescribable restraint, hit, and hit well; a few are intimate; scarcely any throbs with the impulse of an unguarded moment. The author adjusts the tone, the language and the perspective of every letter with uncanny precision so as to have the desired effect on the addressee. These letters have provided him with his greatest instrument of controlling the conscience and conduct of his friends and adherents. No man has wielded so great an influence through his letters, and few literary men have written theirs with such art. It is rarely that one comes across such an inimitable epistle as the one he wrote from the Yeravda Jail to the children of the Sabarmati Āśrama.

Ordinary birds cannot fly without wings. With wings, of course, all can fly. But if you, without wings, will learn how to fly, then all your troubles will indeed be at an end. And I will teach you.

culture. India lives for and through them. Her freedom is but a step towards their becoming world-forces.

After the fiery ordeals of recent years, who dare say that these are impossible ideals?

These teachings have given a new direction to literary currents. Mahātmā Gandhi's inexorable demand of himself and others is that every human activity should directly lead to moral and social good. Imagination revolving in shapes and things of tempting beauty, has no place in his scheme of things. He is the foe of anarchy and individualism and will not admit the value of romance which does not keep close to the earth. His insistent emphasis on truth challenges the earlier values in art and life. Man's function is to become a unit of an organised whole, except in so far as it is necessary to achieve individual moral triumph. Joy of life, not arising from a sense of duty fulfilled, has no right to exist. Power born of truth, self-discipline and service is the supreme good. Beauty apart from it has little or no significance.

These teachings, coupled with Mahātmā Gandhi's indifference to literature as such has led some to interpret them to mean that the language of literature should be that of the man in the street and that the only test of literature is its immediate usefulness to the masses. His works, however do not warrant any such inference.

## IX

Dattatraya Balkrishna Kalelkar (Born 1886), popularly known as Kaka Kalelkar, may be included in this chapter as his literary work is characterised more by the literary tendencies for which Mahātmā Gandhi stands than by those which the main currents of Gujarātī literature exhibit. His works are *Himalayano Pravāsa* Journey to the Himalayas (1923) *Kalelkarṇā Lekho*, Writings of Kalelkar (1924) being a large volume consisting of articles on diverse subjects *Olavāṭh Divṛṭo*, Northern Walls (1925) being the author's experience in jail *Purvaranga* (1923) *Smaraṇayātrā* (1934) author's reminiscences and *Lokamata* (1934) being collection of descriptive articles on the rivers of India. The miscellaneous writings can broadly

greatest foe is self-satisfied materialism with its results, luxury, strife, industrialism, avarice, egotism.

This Truth is not a philosophical ideal to be realised in forests and caves. It has to be pursued actively in all departments of life; in the villages and the slums, in the solution of individual, social and political problems. In the course of this pursuit, every detail has to be attended to, practical wisdom applied, and manual labour lifted to a position of dignity. The affairs of man including politics have to be purged of untruth and sordidness. Men and women have to be free and equal, subject only to the law of truth and service. Suffering, voluntarily invited, and stern discipline have to replace strife. Revolutions have to be achieved by organisation. War, the monstrous child of a godless materialism, has to be replaced by Love. A humble religious attitude of mind has to replace the arrogance underlying modern life. Truth and non-violence, no longer the impossible standards of ethics, have to inspire collective activities, raising struggling nations, eliminating exploitation, breathing into international affairs a new hope. The poor, the miserable and the down trodden are *Darīdranārāyṇa*, the Divine manifested in the miserable, and are to be worshipped with devotion and service. Human life, reared on self-imposed renunciation, is to be a romance full of joy.

Satya, Truth, when working out these results actively, is *Satyāgraha*. Passive resistance, civil disobedience and non-co-operation are its different phases. It is suffering, openly invited and cheerfully borne, in vindication of Truth. It abhors hate and injustice as much as secrecy and diplomacy.

*Satyāgraha* is Love. The law of Love, call it attraction, affinity, cohesion if you like, governs the world. Life persists in face of death. The Universe persists in spite of destruction continually going on. Truth triumphs over untruth. Love conquers hate. God eternally triumphs over Satan. A *Satyāgrahī* has no power he can call his own. All the power he may seem to possess is from God.

Thus *Īśvarapranīdhāna*, the attitude of conscious and willing surrender to God's will, found in saints and martyrs, inspires individual and collective action. This outlook and method are the proud heritage of *Āryan*

in the Himālayas all that the author has seen. His puritanic attitude in literature does not permit him to tread the path of pure imagination, but it is neither harsh nor unpleasing. He has the restless spirit of a literary vagabond who loves the open air, the great silent spaces, the lonely towering heights. He yearns for the life of the great sādhus who roam unrestricted over hill and valley seeking communion with nature. He loves nature, not as a lover, but as a philosopher. In the tree in the river, in the forest, he seeks the hidden meaning the message of ancient Rshis who people his imagination. Within the four walls of the jail he can love the ant, the bird, the cat, the ancient tree awaiting death. He can establish friendly relations with them, he can shed a tear over their misery. With a classic quotation, he can narrate the cruel incident of the prisoner cutting grass in front of his cell. Aided by a quotation from *Sakuntala*, he can examine the nest of a crow. *Olraṭi Dīvalō* is one of the finest things in our literature, we see in it a literary Jacques sucking wisdom out of the most insignificant incident of jail life.

## X

Kaka represents the high-water mark of Samskr̥tic influence. He has no mere justificatory attitude with reference to Āryan culture or institutions. At no time can you imagine him to be anything but a Brāhmaṇa steeped in śāstric lore. Rāma and Kṛṣṇa, Bali and Gaya live and move in the world which surrounds him. Conflict with the Āryan conception of life is either error or sin. Classic associations are to him living history. There is but one law in life, the law of Dharma.

The message of Indian history for him is very simple.

The ideal of the Indian people is religious life. Hence, in spite of diversity of creeds, there is a unity of the ultimate ideal of the individual and society. The direction of attaining this ideal is also the same. This provides the unity to the view-point and conduct of the whole people.

He attributes the greatness and permanence of Hindu culture to—

the ascetic who has given up all worldly contact who has converted the fruit overhanging his hut into a beggar's bowl; who has coloured his clothes with red earth who has offered to the world the cup of immortality and

be classified as (a), character sketches, (b) essays on Hindu festivals, places of pilgrimage and purāṇic episodes, (c) articles on educational and social subjects, on literature, arts and politics. Many of these were published in the weekly *Navjivana*, while he was its editor during the absence of Mahātmā Gandhī in jail.

For a Maharāshtrian by birth and education, his command over the language is phenomenal. His style is flexible, direct, expressive, of fastidious workmanship, uniformly maintaining a high level of idiomatic charm. It indulges in Samskr̥tic graces without effort or pedantry. Its richness is due as much to the influence of Samskr̥ta as to the imaginative element of the author's temperament. Often, it has the quiet manner of a teacher expounding his subject, sometimes, as in the *Otarāti-Divālo*, it is light and playful. It never yields to the temptation of being blunt or colloquial. On occasions it rises to an eloquence not often surpassed by the recognised masters of Gujarātī prose. Kaka recoils as much from the oppressive, concentrated directness of the Mahātmā as from the florid extravagance of some of the romantic authors of the day.

Though his approach to problems had been moulded into definite shape long before he came under Mahatma Gandhi's influence, he accepts the two great canons of the latter's cult: first, that literary art must directly tend to moral or social good, and secondly, that it must be based on facts. But Kaka's vivid imagination and love of romance flow together vigorously within the rocky banks of those two canons. He is a good story-teller, many of his essays narrate a Puranic or a historic incident, or an incident from experience with vivid charm. His *Himālayano Pravāsa*, at some places, reads like a novel. He often invests realities with his imagination till they shine with the attractive hue of romance.

The author's imagination is richly infused with associations of ancient India. His memory is full of images which a life-long study of Samskr̥ta literature only can provide. Without any effort, he can see in modern life traces of gorgeous Puranic tints, which he calls living history. It is only a romantic author's eye which can see

caste distinctions. He appeals to it to utilise the institution for warding off the calamity of national servitude.

I try to visualise the ideals which are behind the caste. I firmly believe that this unique institution created by the Āryan race and preserved for thousands of years is not intended to be consigned to the grave-yard.

He is remorselessly logical. He is against modern education, and would prefer not to teach English to students. Even international trade is a sin. Exports and imports are as much anathemised as the study of foreign language and culture. Nay more, he cannot but view with surprise the growing fondness for love marriage in Gujarāta.

How did Gujarāta acquire this fondness for love-marriage? Is it a quality inherent in the land? Is it the inheritance of Śrī Kṛṣṇa? Is it a fruit of the bhakti of teachers like Vallabha? Or is it an Indian colony of the European empire of Swedenborg? Or is sufi love brought here, laden on the back of poets like Kalapi, from the land of gazals?

One can easily understand how modern Gujarāta, bubbling over with a fresh, free life and permeated with the spirit of renaissance, finds it difficult to appreciate Kaka Kalelkar

religion with the words Not with wealth, not with progeny, but with self-abnegation alone can immortality be attained.

His appreciative portraits of two ascetics whom he met in the Himālayas, is a fitting tribute to that much-maligned race of itinerant Mahātmās who have contributed so greatly to the growth and permanence of Āryan culture. Admiration for ancient Indian practices takes the author even to the length of extolling the suicidal leap which devout enthusiasts take into eternity by jumping off Bhairav Ghati, a crag in the Himālayas. He holds this act to be praise-worthy, as it is inspired by a 'desire to merge oneself into the glorious beauty of nature', to be 'in tune with the infinite, forgetting the bondage of this contemptible body.' The author adds: "Sometimes death is the true glory of life".

He has accepted Mahātmā Gandhi's guidance, for, in him the author has found the teacher who could effectively preach the gospel of Sanātana Dharma.

Now shall end all strife, hatred will disappear, and spiritual greatness will triumph. Whether Mahātmā Gandhi is a World Teacher or a precursor of such a Teacher, a morning star heralding his arrival, I do not know. I do not even want to know this. The night is at an end. There is light all over. To those who have faith, this ought to be enough. I do not compare Mahātmā Gandhi with Mahāvīra, Buddha or Śrī Kṛṣṇa. But the religion he has preached is the essence of Jainism, Buddhism and Bhāgavata Dharma and is, therefore, superior to them all."

## XI

This wonderfully self-confident attitude, so unfamiliar to Gujarātī literature, can only be attributed to the author's birth and education in a part of the country where orthodox Hinduism flourishes in strength. The solution which he offers in his *Swadeshūdharmā* for ills afflicting modern India provides a comprehensive gospel of Swadeshism. It is a creed which has for its object an Indian India. The exigencies of progress, the international struggle for existence the difficulties which beset political life have no terror for him. In valuing life, he insists on an exclusively swadeshi measure. 'The question is not of the hand which uses it, but of the nature of the measure used'. He has no sympathy for young Gujarāta, which has started obliterating

Born of a respectable Brāhmaṇa family of Broach, he passed through the usual studies at school and college, and came out as a lawyer in 1913. Law he has accepted as his profession but his love is for Mother India and he has striven to fulfil this love, among other things, through literature. The crowning blessing of his life, however, came when, after the death of his first wife, he married his present wife, Lilavati and found in her his twin soul. Munshi's has been a life of strenuous work and multifold activities. He spent busy days in the University of Bombay, in the Bombay Legislative Council and in the High Court and found time and energy to edit the monthly *Gujarāta* and to pour forth an uninterrupted stream of essays, stories, plays and novels. In 1930 he joined the Congress and has spent over two years in jail.

Munshi's works may be considered in classified groups as under —

1. Social and semi-political novels *Veram Vasulata* Revenge Accomplished, (1913-14) *Kono Vāṅka?* Who is Guilty? (1915-16), *Svapnadrshī* The Dreamer (1924-25), and *Snehasambhrama*, Confusion in Love (1931-32)

2. Historical romances comprising the splendid trilogy about the Calukyas of Gujarāta *Paṭaṇanī Prabhutā*, The Greatness of Paṭana (1916), *Gujarātano Nātha*, The Lord of Gujarāta, (1918-19) and *Rājadhīrāja*, The King of Kings, (1922-23) the beautiful gem *Prthuvallabha* (1920-21), and the first of another series dealing with the Imperial Mauryas *Bhagvān Kauṭilya* (1924-25)

3. Purāṇic dramas based on ancient historical tradition of India *Purandaraparājaya*, The Conquest of Indra (1922) *Avibhaktātma*, The Soul Undivided (1923) *Tarpaṇa* The Obsequial Offering (1934), and *Putrasamovadi* Like Unto a Son (1929) *Dhruvasāmindevi* (1928) though not strictly Puranic, may also be considered in this group *Lopāmudrā* (1933) is sub-divided into one novel *Viśvaratha* and three plays, *Śambarakanyā* *Devedidheh*, and *Viśvāmītrārshi* dealing with the life of the Ṛgvedic Viśvāmītra and the first authentic incident of Indian history the war between the Aryan king Divodāsa and the Dasyu king Śambara.



## CHAPTER V

### MODERN TENDENCIES. Part I. MUNSHI.

(1911-1931)

Kanaiyalal Maneklal Munshi (Born 1887)—Works—His technique—*Veranī Vasulata*—*Karo Vāṭī*—*Saṃsāra*—*Trilogy of Gujarati Proverbs*, *Gujarati Nāṭya* and *Kāvya*—*Pratibha*—Purāṇic dramas—*Dharmadāsa*—*Satya*—*Agarwal*—*Kāṭhā*—*Pratibha*—*Miscellaneous prose works*—*Philosophy of literature and life*—*Pratibha*—*Rasāvalok*—*Satya*.

Modern Gujarātī literature shows great richness and variety. Irresponsible flights of the romantic tendency have been brought under control. Human nature and experience, in true proportions, now attracts authors. Dramatic presentation of life is no longer an unknown art, humour is coming into its own. The novel, the short story, and the drama have attained distinctive form, literary art has acquired greater freedom, a more skilful, technique, a higher creativeness.

#### I

[It was an unexpected honour to be asked to write about Munshi in the present work. Obviously it would have been bad taste for a writer—anybody except, perhaps, Bernard Shaw—to write at length about himself. And Munshi has certainly not got the false modesty of leaving himself out in any survey of our modern literature. And when he asked me to write about him, I undertook to do so with great pleasure. The reader will of course notice the difference in style and treatment.—I. J. S. Taraporevala.]

Kanaiyalal Maneklal Munshi (Born 1887) occupies a prominent place in modern Gujarātī literature. This versatile writer came before the public in 1913-14, as if afraid of his reception, under the pen-name Ghanaśyāma. The promise of his first venture, *Veranī Vasulata* (1913-1914), which indicated the rise of an author of the first magnitude in the language has been more than fulfilled, for Munshi has, in the last two decades, given to Gujarāṭa work after work of great brilliance,

but myths, and occupy himself with hauling its upholstery into the present or he can project the drama of life around him on the screen of the past. As I have understood it, the art of Kālidāsa, Shakespeare or Scott, Hugo and Dumas is of the latter variety. And with my limited powers, I have always endeavoured to keep the ideal of this art before me, and to bring the romance into close correspondence with life. Romanticism, I felt, was too much in the clouds.<sup>1</sup>

Again he adds

The dominant theme of most of my works is love, not as a thing to be talked of with a hushed voice or stifled by conventional situation or poetic phrases, but love as he bestrides the modern world, leaving footprints in tears and in blood in defiance of moral preceptors or sanctimonious humbugs and cold-blooded prudes. I have tried to view this emotion through its weakness and strength, its anguish, turmoil and tragedy its sublime surrender and no less glorious joy. I have done it in the belief that in its frank delineation alone lies its poetry and its glory and its only chance of escape from sordidness and vulgarity. In pursuing this idea, I have been guilty of offending against the literary conventions of Gujarātī. But life in its reality is sacred to me not so much the laws made to bind it.<sup>2</sup>

### III

The very first work of Munshi, *Verani Vasukata*, is one of his best, because it strikes the keynote of all his later writings. The vision of India great in the future as she was in the past, nay even greater is always before the author's mind. The story begins with the struggles of a young man Jagat, against dire poverty. Raghubhai, an official of the small state of Ratnagadh takes the fatherless boy and his mother under his protection. Jagat becomes strongly attached to a neighbour's little daughter Tanman. His mother's attraction proves too much for Raghubhai and with her son she has to take refuge in the house of her husband's elder brother at Surat to escape dishonour.

Years pass and Jagat now a college student, meets his Tanman again now in the spring flush of youth and beauty at Dumas near Surat. The vacation a dream of happiness passes away all too soon. The lovers part with tears and as they kiss are observed by the step-mother of Tanman. She is indignant caste rules forbid her marrying Jagat. Tanman is sacrificed at the altar of caste and married to a rake. On the other hand Jagat returns home

1. *Alifzāda Pātro aur Tawāf Nargis* (Gu.)

2. *Adalthe Rasika*. (Gu.) Unpublished.

4. Social dramas: *Vavashethiun Svātantrya*, The Freedom of Vavasheth (1915), *Be Kharāba Jana*, Two Bad People (1924), *Aṃāṅkita*, The Obedient (1927), and *Kākanī Shashi* The Uncle's Shashi, 1928, *Brahmacaryāśrama*, The Hermitage of Continence, (1931).

5. Short stories collected in a volume entitled *Māri Kamla ane Biji Vāto*.

6 *Kellāka Lekho*, Some Writings, Vols I and II, 1925-26, which contain essays and notes, addresses and character sketches, *Thodānka Rasadarśano*; Some Interpretations of Beauty (1933), being a study of literary art and bhakti with special reference to Gujarātī literature; *Ādivacano* (1933) being the annual inaugural addresses of the author as the president of the Sāhitya Samsad from 1923-1929.

7. The prose-poem *Śīṣu ane Sakhi*, The Child and His Comrade (1932)

8 *Narsaiyo-Bhaktā Harino* (1933) a life of the poet, Narsinha Mehtā, with a critical introduction dealing with his works and age. A similar biography is *Narmad, Aṃācīnomān Adya*, The First Among Moderns *Adadhe Raste*, Half Way, an autobiography is published in part.

## II

Since his college days, Munshi has revelled in European literature. Dumas, Hugo and Scott, Goethe and Shelley, and the moderns with Bernard Shaw at their head, have been his literary godfathers. His true strength has lain in deriving power and vigour from his reading, in fusing his materials with creative imagination and producing works of lasting worth. Munshi has always acknowledged his indebtedness to his favourite masters.

The principle features which I brought to Gujarātī fiction were an interesting story, dramatic situation and dialogue, and living characters. I have remained first and foremost a story-teller, not a moralist. In the beginning, I had as my model the art of the greatest story-teller in world's literature, Alexander Dumas. Further, I have painted neither 'good boys,' beloved of schoolmasters, nor pale abstractions, but full blooded men and women who love and fight and sin and struggle as in actual life. My principal concern was the real drama of life, neither theories of life nor morals.

I have found it impossible to look upon a historical novel as anything but a romantic view of life. A bygone age, as it actually was, can never be drawn by a literary artist. He can either treat the past as an alien world and its men

prison by prāṇāyāma before the death sentence can be carried out.

Jagat learns the true value of the price paid by his guru to buy his perfection, and decides to be worthy of the price paid. He deliberately sets out to woo and win Ramā, the daughter of his arch-enemy, who has been pining for him and leads her with him to Ratnagadh as his mate and comrade in the great work of nation-building.

It is clearly a first attempt. There are many faults in the structure of the plot, in the denouement, in the style and in the language of this work. But Jagat is very true to life. Raghubhai the villain of the piece, is a forceful character. Anantsnanda—the Ideal—is in the background more or less as becomes the Inspirer and Teacher. Among the woman characters there are only two who might be considered here—Tanman and Ramā. They are in strong contrast to each other. The former is forceful and assertive, magnificent in her rebellion and even in her defeat. Ramā is the typical gentle Hindu maiden, her life being inspired only by love and self-surrender.

*Kono Vānika?* mercilessly exposes the trickeries of the self-styled religious teachers in Hindu society. The story centres round Mani a child widow who has been betrayed by a so-called respectable man and who to hide her shame and save her child escapes to a small village. Ultimately pursued by shocked respectability and obliging vice, she seeks refuge with a student Muchakunda a gentleman in every sense. But some busy bodies write to Muchakunda's father and the old man, bigoted and orthodox though good hearted arrives, and to save his son forces him to marry his betrothed the ugly one-eyed Kashi. Jealousy poverty and Mani's beauty complicate an unfortunate situation. Muchakunda falls ill. Mani, defying conventions, nurses him. The patience of the poor woman is angelic and her unceasing devotion to Muchakunda—even to the extent of remaining with him while her own child is drawing her last breath—is superb. After a time Kashi dies, and the lovers are united in wedlock.

It has been successfully rendered on the cinema film but as a novel it is certainly weak. The work is character

to Surat to find the wicked Raghubhai poisoning with his presence the dying moments of his saintly mother. He takes a vow to avenge himself on Raghubhai.

On his return to Bombay, he learns of Tanman's forcible marriage, and, later, of her death. With his heart full of hatred towards society, Jagat goes to Sādhu Ramkīsandasji at Ratnagadh to find peace in his old haunts. Unable to do so, he resolves to kill himself, but is saved by Swāmī Anantanand who forbids him to take the life God has given him

This Anantanand's ambition in life is to leaven modern life with the ancient ideals of India, and he is training a band of assistants to help him build up a young and vigorous nation. His centre of work is Ratnagadh. Jagat becomes his disciple, and is soon the foremost among all his followers. For the work of Anantamandala, Jagat comes to Bombay, where Raghubhai has been trying to destroy Anantanand's schemes. Jagat gets the chance of repaying his old debt, and rendering service to his cause at the same time. Raghubhai's daughter, Ramā, falls in love with him, and Raghubhai, not knowing the real position of Jagat, also tries to win such an eligible son-in-law. Poor, loving Ramā suffers from both sides, from her father, who has no regard for her, and from Jagat who hopes to injure the father by playing with the daughter's affections.

Between Raghubhai and Anantananda matters rapidly come to a head. Raghubhai employs Tanman's uncle to steal some important documents from Anantananda's safe. The attempted robbery by Tanman's uncle is frustrated by Jagat. Carried away by his personal wrong, he allows the thief to be murdered by his discarded mistress, Tanman's step-mother, and lets her escape. An inquiry into a murder in Anantanand's own residence would be most unfortunate for the Mandal, so Anantananda burns all the compromising documents, and when the police come in calmy takes upon himself the full responsibility for the murder. He tells Jagat in his prison-cell: "Thy perfection has to be paid for, and the price for it is my life." Then only Jagat sees the true meaning of the saying that vengeance belongs to God alone. The swāmī passes away in

Pure humour is found in every page of this delightful book. The characterisation is true to life. The innocent professor his wife, loving but uncouth in the extreme, the bold girl Mohini, the genial old uncle and the good old aunt Jaskore, and above all the braggart, Shamshere Bahadur, are all characters which will live.

#### IV

The historical romances of Munshi are the best known of his works, though over the first of the famous trilogy—*Pātānam Prabhuṭā*—there was a storm of protest from the Jaina community. These three deal with the most glorious period of Hindu Gujarāta—the reign of Siddharāja Jayasinha. Through all the three we can clearly trace the growth of Munshi as a novelist. He goes from strength to strength, and in the third *Rājādhirāja* we clearly recognise the masterhand.

*Pātānam Prabhuṭā* still shows signs of the prentice hand. But the defects are few while the beauties are many.

The story revolves round the efforts of the minister Muñjāla to consolidate the kingdom of Pātāpa during the minority of King Jayasinha Calukya. She has come from her far-off home in the south attracted by the personality of Muñjāla rather than by the greatness of the king of Gujarāta. In the beginning of her infant son's reign she desires to assume supreme control and to shake off Muñjāla. But Pātāpa will not accept this. The people force her to see reason and to have their trusted and well beloved Muñjāla restored. Mipaja yields with perfect grace, and in yielding wins a very real victory.

The second part of this trilogy *Gujarātano Nātha* carries the story forward. The power of the minister Muñjāla is now at its height, and we more than suspect that the real lord of Gujarāta Gujarātano Nātha, is he rather than Jayasinha. Minaḷadevi is there, mature and wiser. She can now love Muñjāla with all her heart, and yet they both can keep their passion under complete control and combine for the good of their youthful King and country. But the main interest of the book centres round the

ised by a complete absence of humour. Mani is too sad and Muchakunda too serious to have developed this precious virtue

*Swapnadrshṭā* resounds with the echoes of the Surat sessions of the Indian National Congress made famous by the 'Marathā shoe' flung at Sir Pherozeshaw Mehta. It was the time when the revolutionary movement first started in Bengal. Naturally it fired the youthful enthusiasm of young men and women all over the land.

The story turns round a group of friends in the Baroda College who have formed a secret society to organise a revolution. They all attend the Surat Congress and help to break it up. There are fine miniature pen-pictures of the great Indian leaders of the period like Sir Pherozeshaw, Tilak, Gokhale, Aravinda Ghose, Lajpat Rai and Bepin Pal, most of them have passed away, but readers who have had the privilege of knowing them will undoubtedly acknowledge that Munshi has given us true portraits. This work is a realistic picture of the lives of thousands of young students in India who begin as idealists and end by settling down to the humdrum ways of their fathers. The ideals of Anantananda in impatient and immature hands turn to grotesque mock-heroic dreams of the mentally unbalanced.

*Snehasambhrama* shows Munshi in a rollicking, boisterous mood. An extremely impressionable professor is very fond of many fair admirers, among others the wife of a Shamshere Bahadur. This leads to unexpected developments. The wife of the professor has her objections to her husband's ways. The whole tangled skein is unravelled one night at a lonely house to which the whole party is induced to attend by a practical joke played by a friend. The final scene is full of bright sparkling comedy. Shamshere Bahadur's wife lets down her lover. At the end the disillusioned professor confesses to his wife and his beloved pupil, Mohini. "I have been an ass. Please forgive me!" In reply an old friend coolly offers him his snuff-box, saying "Never mind, dear boy, just take a pinch. It will clear your head".

imprisons his king in an underground cellar. The opportune arrival of Minajadevi and Jayasinha's queen makes Kaka's work easy. Rānakadevi, Khengara's noble spouse, immolates herself on the funeral pyre of her dead lord on the banks of the Bhogavi. The spot can be seen even now, and attracts numerous pilgrims.

To resume the thread of the story, Kaka is ultimately told of the critical situation of Mahjari in the Broach Fort and he rushes to her rescue. He arrives too late to save the heroic Mahjari, who dies in the fort of starvation and he nearly goes out of mind with rage and grief. He saves the fort and the book closes with the triumphal procession of Jayasinhadeva as the overlord Rājadhīrāja of Gujarāta through the streets of Bhrgukaccha supported by Muñjala Kaka and other great ministers.

This trilogy has given to Gujarati literature a splendid galaxy of great figures. Warriors and statesmen chief tains and noble ladies pass by in gorgeous procession. Through all the three works Muñjala stands out as the grandest figure. He stands solitary like some lone peak. His eye is everywhere, his hand is ready to intervene at every crisis. Indeed he is the very spirit of Gujarāta incarnate in human form. Nothing ruffles him. No sacrifice is too great for him if his land demands it, for has he not given up his own sister his wife and son so as to be able to serve his land the better? He looks cold hearted and calculating but his heart is warm and true. He never forgets true and loyal service. He has mastered his passions and in this mastery he stands above all others. For Minajadevi his love is true as steel but pure as an adoring worshipper's for his goddess. Muñjala is a great psychological study of human character.

Munshi's true strength lies in his understanding of woman's mind in all its varied aspects. Minajadevi, in the first work, is almost repellant through her stiff necked pride. Experience mellows her and she changes into the stately mother of her people. She can even be generous to Rāpaka who has preferred the Rā of Junāgadhā to her own son. She it is who brings Jayasinha



Brāhmaṇa, Kāka, the warrior 'without fear and without reproach' Kāka is unlearned in Saṁskṛta lore, and though he has saved the accomplished daughter of a pandita, Mañjarī, from a cruel fate, she despises him. She wants her lover to come to her, not 'like a dog to his mate' but like a Paraśu Rāma 'irresistible as fire, unconquerable as Kailāsa itself'. She turns in disdain from this wandering trooper from the land Lāta. The winning of this proud woman's heart is the central episode of this book

Meanwhile King Jayasinha is attracted by a beautiful Rajput maiden—Rānaka—and wishes to send her a love message through Kāka. But Rānaka is carried off from under the very nose of Jayasinha by Kheṅgāra, the youngest son of Rā Navaghana of Junāgadha. Kāka and Kheṅgāra are great friends, and the former actually helps the latter against his own master, and incidentally wins the esteem of Mañjarī.

But the seed of bitter enmity is sown between Jayasinha and Kheṅgāra and this is described in the third book *Rājadhīrāja*. The war between Pātana and Junāgadha goes on for years, but Junāgadha seems impregnable. Kāka is called from Bhrgukaccha (Broach), where he is the military governor, to help at the siege of Junāgadha. His departure is a signal for the revolt of the old patriots of Lāta to regain their independence from the sway of Pātana. Mañjarī proves herself to be the worthy comrade of the great warrior, Kāka. She maintains a firm hand over the defences of the citadel against the rebels.

Muñjāla has extended his protection over Kāka. But King Jayasinha cannot forget the help he had given to Kheṅgāra while carrying away Rānakadevī. News of the revolt in Broach reaches Jayasinha, but he deliberately prevents its reaching the ears of Kāka and does not send immediate help to Mañjarī. The siege of Junāgadha ends in the storming of the great fort, when Rā Kheṅgāra meets a glorious death. Jayadeva, exulting in the fact that Rānaka has at last been won, carries her off with him to Wadhwan. But Kāka is pledged to the loving memory of his dear friend Kheṅgāra, and prevents his king from fulfilling his intentions towards Rānakadevī. When arguments are of no avail, he forcibly

captive is forced to beg at every door of the city for seven days, and men, women and children fall in love with the royal beggar. The last scene may be described in the author's words

Without hesitation, uninvited, he came up straight to the place where Mṛṇāla stood, and smiled. His smile was as fascinating as ever.

"How are you, Mṛṇālavatī?" The longing of a lover meeting his beloved after ages, was in his voice. Mṛṇāla could not smile in reply all at once, but the magic of his smile and voice was upon her. She smiled sweetly slowly with a face overshadowed with grief. Her eyes brimmed over with tears. Their glances met as if in an embrace. "What can you give me now?" Pṛthivīvallabha asked with the tenderness of a fond lover. "You have given me all that you ever had."

These words had a maddening effect on Mṛṇālavatī. A wild gale of passion swept over her. She became oblivious of her plight, the occasion, the place, and looked at her lover with eyes full of love.

"Fair one!" said he, "do not be afraid. The world is both wicked and stupid, and will always remain so. You have brought beauty into your life. Now let the world say what it likes."

Mṛṇāla forgot herself, Tallapa, the spectators, even her sense of modesty. She threw away the pot in which she held the alms and fell at the fettered feet of Muñja. "Forgive me, my lord, Pṛthivīvallabha, I am your murderer." Mṛṇāla took the dust from off Muñja's feet and placed it on her head.

"You? My death was pre-determined at the very moment of my birth. What can you do?"

Tallapa sprang down from the platform on which he stood and dragged Mṛṇāla away. The citizens and the soldiers stood with tears in their eyes.

"Whose has been the triumph, mine or yours?" Muñja asked Tallapa.

This elephant of mine will just decide who has triumphed. said Tallapa. And leaving Mṛṇāla on the platform, he came forward.

Muñja laughed aloud. "Will it be your triumph? You wanted to bend me to your will, but I will die, unyielding as ever. You prided yourself on your morals and you will have committed the heinous sin of killing a king. Who is the conqueror you or I?" Muñja's resounding voice, full of contempt, was heard by the whole crowd.

In excitement Tallapa bit his lips. His eyes flashed with venom. "Soldiers, take him there."

"Why?" asked Muñja, "I am going there myself." Saying so, he stepped towards the elephant with lordly dignity. All eyes were fixed on him. Every one held his breath.

Muñja coolly walked in front. Tallapa and a few soldiers followed. He came and stood near the elephant for a while. Under Tallapa's orders, his fetters were removed.

Unfettered, Muñja stood erect. He removed the locks which overhung his forehead; and turned his majestic face towards the people and Mṛṇāla. His eyes were fearless, flashing irresistible power. A smile full of sweetness and dignity played upon his lips. The people shuddered. Some men and women

to his senses, and honours Rāṇaka, the wife of her fallen enemy as the Satī

Mañjarī is a different type of woman altogether. She is a highly intellectual person deeply versed in the intricacies of Samskr̥ta learning. Her ideals have been nourished on the glorious myth of the great Brāhmaṇa warrior, Paraśu Rāma, and she proudly refuses to look at the puny men of her days. When Kāka first comes to her notice, she has nothing but contempt for this vagabond trooper who knows no word of Samskr̥t. Kāka sets about to win her. And when he performs valorous deeds, she flings her pride away, and gives herself to him body and soul. Mañjarī is one woman in a thousand. Her tragic death at the end of the third volume leaves the reader with tears in his eyes. Mañjarī has been the most brilliant and the most popular heroine in modern Gujarātī fiction.

Her lover, Kāka, can be best described as an overgrown boy in his love for adventure and fighting. But he has a diplomat's wisdom. Jayasinha resents it and is afraid of him. Though a loyal enough subject, he is the soul of honour and has the courage to face the king when he is in the wrong. Kāka is a figure to love. He will be to the boys of Gujarāta what Richard the Lion-hearted is to England's youth.

Thus history is made to live in a way as had never before been done in Gujarātī. These three great works indeed are assured of a lasting place in the literature.

*Prthivīvallabha* is another historical novel dealing with the romantic figure of Muñja of Dhārā, the great lover of art and learning, and based on *Munjarāsa* in *Prabandhacintāmanī*<sup>1</sup>. The language is much more Samskr̥tised than in the earlier novels. This work has been rendered into Hindī and Marāthī, and staged, screened and recently acquired for a talkie. Considered as a work of art it is an exquisite cameo, and is the best of the author's romances.

When Tailapa decides to put Muñja to death and at the same time to publicly humiliate his sister Mṛnālavatī, the

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1 Plot, vide p. 57

Aurva who destroyed the Non Āryan Haihayas and re-established Āryan supremacy in India under King Sagara. Sagara is the pupil of Aurva but loves the daughter of the Haihaya king. Aurva forces him to sacrifice his love to save his land.

In these dramas, Munshi has tried to bring these semi-divine figures down upon earth endowing them with human feelings but his attempt has met with doubtful success. Divine honour paid to these great heroes for ages has removed from them all traces of human weakness, and their reappearance with human attributes only makes the situation melodramatic rather than realistic. In *Putrasamovāḍī*, where we have the well known episode of Śukrācārya and Devayāni the characters are much better delineated and the situations are better handled.

*Dhruvaswāmīnidevī* deals with a well known chapter of Ancient Indian History. Here we move about amongst living men and women. The plot has been suggested by the recently discovered fragments of a Samskr̥ta play called *Devicandraguptam* by Viśakhadatta the author of *Mudrā rākṣasa*. The majestic Dhruvaswāmīnī with her noble steadfastness and loyalty is a powerfully drawn character. Candragupta, the Vikramāditya of history stands out in admirable contrast with the ignoble Rāṇagupta.

The social dramas are all racy and sparkling productions. As Munshi himself says about one of them, they are not to be read by those who are in love with respectability. They are thoroughly modern in spirit and can be relied upon to shock those who possess the old Indian mentality. They are popular with the younger generation and are frequently staged by amateurs. They all are directed against the hypocrisy which covers life against foibles, great and small. They describe every day realities, and the lesson is conveyed through rollicking comedy and hearty laughter. The plots are woven with skill and situation comic and absurd develop in rapid succession.

*Vaṇashethnuk Svātantrya* is the story of a poor hen-pecked husband inspired by the example of Belgium defying Germany to make a bid for Independence. In *Be Kharāba Jāna*, Ramhā the daughter of a rich lawyer prefers

began to sob Mrnālā looked on as one out of her senses. The soldiers with faces set hard went on mechanically performing their duty.. . .

Muñja looked with contempt at Tailapa and stepped near the trunk of the elephant. There he stopped, as if in hesitation. Tailapa got the moment he waited for. "Are you frightened?"

"The earth will crash to its doom when its lover begins to fear. Fool! I was only thinking—"

"Of what?"

"Only this," Muñja replied, looking up with pride. And his eyes were full of longing. "I was only thinking what will happen to poor Sarasvatī. Laxmī will now go to Vishnu. Victory will repair to Kārtikeya. But when Muñja will go, Sarasvatī alone will be disconsolate." Saying this, he turned his back on Tailapa with inexpressible contempt, and addressed the elephant thus, "First among elephants! Prthivīvallabha, the first among kings, has now come to you!"

The elephant stood as if in deep thought, then playfully waved its trunk, Muñja softly rubbing it all the time. Ultimately, with perfect composure, he clung to the trunk, the driver pricked it with the goad, and the elephant twining its trunk round Muñja lifted him off the ground.

The elephant lifted its trunk, lowered it again and again. The people with tears in their eyes saw in its embrace Prthivīvallabha, smiling, his brilliant eyes flashing with pride, like Śrī Kṛṣṇa triumphantly standing in the coils of the serpent Kālī.

The elephant snorted and gave one swift swing to his trunk. And Muñja's triumphant cry resounded in the air, "Victory to Mahā Kālā."

The crowd stood horror-struck. Mrnālāvatī's piteous shrieks rang out, piercing the heavens.

Muñja for a moment disappeared under the foot of the elephant. The animal put its foot on him—pressed it—a crack was heard—the foot was lifted.

On the ground, the corpse of Prthivīvallabha lay crushed and flattened.

*Bhagavān Kautilya* is the first of a series yet to come. The terrible system of espionage under the last Nandas has been brought out with startling realism. Kautilya is well drawn, and the great Rshis of the Naimisha forest and their life are depicted with Munshi's art.

## V

In 1922, Munshi first turned to the drama as an outlet for his creative imagination. The first, *Purandara-parājaya*, was woven round the Purāṇic episode of Sukanyā and Cyavana. In the next, *Avibhaktatma*, he strives to portray the ideal of love. True lovers are halves of one another—one soul in two bodies. And as a type, he took the finest pair in ancient Indian tradition, Vasishtha and Arundhatī. In *Tarpana*, an unrelieved tragedy, we have the myth of

short stories, he would certainly succeed. But only one small volume of short stories has appeared from his pen so far, *Mari Kamala ane Bui Vato*

## VI

Munshi, like every great writer has his own theory of life and literature. His *Kellala Lekho*, *Ādivacano*, *Narsaiyo-Bhakta Harino* and *Thoḍānk Rasadarsano* form a valuable compendium of literary historical and biographical studies. His essay on *Gujarātānā Jyōtrdharo* and the address on *Gujarātā Eka Samskārika Vyākṣi* are, of all his miscellaneous writings, the most inspiring. His address *Jivanano Ullāsa* Joy of Life, and *Prāṇāskāvāda* Conventionalism brilliantly articulate the author's revolt against the prevailing conventions in literature. *Mānavatānā Ārshadarsano* Vision of Human Greatness, contains an attempt to present a theory of life.

*Narsaiyo* is a biography of Narsinhha Mehta in which the poet is dramatically and psychologically recreated from his own works. It also contains, in an introductory essay, the result of Munshi's investigations into the difficult questions of the poet's age and the authenticity of some of his works.

Munshi's theory of art and literature may be shortly stated in his own words

The classical, that is, the literature which is truly effective and beautiful is the only real literature. A few can understand its underlying mystery. The cultured taste of only a few can enjoy it.

A literary artist is entitled to complete freedom in the choice of subject and treatment—conventions, and in particular those imposed by religion and morals destroy its soul. The sole test of literary effort is the success with which it reveals beauty. This beauty is the indefinable quality which makes creative art a source of undying joy and is intrinsically different from moral good.

And literary criticism can only be subjective and creative—that is, it can only be a creative effort at interpreting beauty of art as it strikes the critic's imagination.

Artistic beauty, according to Munshi must satisfy the innate craving of the cultured for idealistic perfection.

The author's theory of life is thus expressed

The secret of Aryan greatness lies in thus converting one's self into a characteristic force...When man loses himself in the one idea round which his individuality revolves, he becomes refugent, powerful. He becomes an elemental force. He attains irresistible grandeur...

a penniless young medico to the rich prig, Ramdas Dagliwala, whom her parents have chosen for her. She leads her people a rare dance all over Bombay. It makes delightful reading and has been a favourite play for amateur theatricals in schools and colleges. *Ajnānkita* is a cruel picture of situations unfortunately too common in lower middle class life and makes painful reading. The story turns on how the daughter of a poor widowed mother is sold 'in marriage' to a decrepit and vicious old money-bag. The unfortunate heroine, driven by circumstances to prostitution, at last finds refuge and peace with the clerk of the old man, who humbly places at her disposal all he has, "two bighas of land, a pair of bullocks and a cow". *Kakāni Shashi* revolves round a modern Bombay girl, a thorough-going suffragate, who tries to be independent of men and ends by accepting her guardian as her husband. It is a successful social comedy and has also been a favourite of the amateurs.

*Brahmacaryāśrama* was written in Yeravda Jail and the first Act is laid in prison. The dramatis personae are political prisoners. Being forced by circumstances to live separate from their womenfolk, they talk of the divine virtue of continence, Brahmacarya. When they come out, pursuant to their vow, they found an institution where they can practice this great virtue. But their cook is old and feeble, and once, sends his niece, Pemli, to do his work in the kitchen. Then begins a race between these sworn brahmacāris to attract the attention of the girl. Bad feelings are aroused. The whole situation reaches the climax when after trying to oust one another, all leave, except Dr. Madhubhai, the eminent medical man who originated this idea and founded the āśrama. He weeps amidst the ruins of his noble scheme, whereby mankind was to have been made immortal. Pemli sympathises with him and they weep in each others arms. Suddenly, the elderly Doctor opens his eyes, and a new light shines in them as he sees Pemli clinging to him. He sings his favourite line 'The path of God is for the brave,' and Pemli joyfully joins.

With his fine grasp of the technique of plot-weaving and his keen sense of humour, if Munshi tried his hand at

At first, Sati is quite happy she has her beloved Śīsu and the love of all her family. But Śīsu's soul is in revolt. He cannot bear Sati near him for she is not the comrade he had dreamt of. Still always mindful of his duty he is considerate to Sati. The influence of a good mother and a cultured upbringing saves Śīsu from temptations. Then Sakhi comes into his life and Śīsu at once recognises in her the loved comrade of his dreams. They both recognise with rapture that each is but a part of one whole, and that they have been travelling through a succession of births in vain search for each other. Their separation is not yet ended, for both are separately tied down by the 'sacred ties of family and home. But they are both poets, and in literary collaboration they find the joy which life denies them.

Sati with the true intuition of love, at once sees this mutual attraction. She cannot possibly give to Śīsu the inspiration and joy of artistic and intellectual camaraderie which Sakhi alone can give him. And gentle and loving as she is she does not grudge Śīsu the happiness she herself cannot give. The position is impossible, but each is willing to suffer that the other two may be happy. Of the three Śīsu is most impatient and the most suffering. All the three are the best of friends. Next comes word pictures of a wonderful trip to Europe made by all three together. They see the beauties natural and artistic of the West and find inspiration in the great ideals of Greece and Rome as embodied in their works of art. On their return, life becomes a living torture. Śīsu borne down by physical and mental worry wants to give up the world.

After many days Śīsu and Sakhi met alone. The waves of the slow-heaving sea broke on the shore and so did their hearts' emotions, one on top of the other. The atmosphere was tense with feeling. Lost hopes were revived. Their hearts began to dance. They sat on a rock which stood in the waters behind the old broken temple.

The sky was clear the hills beyond, dark. The full moon rose, illumining the earth, and shed glistening drops of light on the quiet waters. Beauty was everywhere. And both sat wrapt in love.

Śīsu was serious. "Sakhi! This is the day on which we pledged ourselves to each other years ago, on the banks of the White River. We have, no doubt, kept the pledge so far. But then we did not know Love fully. We thought him the image of dancing joy, tender of heart. But now we know him for what he



Similarly when the unity which the imagination of two lovers calls into existence is visualised by them as a single, undivided, changeless soul between them, the goal is reached. Love rules their life as Beauty. Thus the secret of all beauty and greatness is not in remaining what I am, but in realising something beyond it, not in 'Being' but in 'Becoming'—*Bhāvanā*. For in the process of 'Becoming' only, do I realise enduring joy. In studying the fundamentals of love and religious devotion, of literary beauty and human greatness, of sacrifice and duty, I have found but one underlying principle. Beauty in life as in literature lies only in attempts to achieve 'Becoming' of evergrowing magnitude<sup>1</sup>.

This 'Becoming' is not necessarily spiritual or moral. He says, again:

A dangerous life is far nobler than one of passive insipidity. Greatness, for men or nations lies in greater and yet greater efforts to live as an idea through struggle and suffering, through *tapas* and *tyāga*. In normal human instincts and motives, intensified by an ideal and purified by readiness to suffer for it, lies the secret of strength and power. In a full and perfect life, strength and ambition have a place, and so have laughter and tears and pride, and even the pleasures of sense. Love is supreme law, and so is Beauty. Both attain perfection, one in inseverable Unity of man and woman, the other in endless joy<sup>2</sup>...

## VII

The consideration of *Śiśu ane Sakhi*, The Child and His Comrade, has been kept to the very last, because it depicts, to the writer's mind, the very heart of the author. As can be seen from the preface to the book, the piece welled forth from his inmost being quite spontaneously in an increasing stream of rhythmic prose of beauty and power. It must have been a most wonderful experience. It is a sustained vision, where, scene by scene, the unfolding life of the man is revealed. We can visualise—we who have known them in flesh—the various persons mentioned, though no names are given.

Śiśu, the Child, has dreamt of a comrade, Sakhi, who would share his life with him. But it remains only a dream, for he is married when he is too young to understand what it all means. His wife is a gentle, uncomplaining girl—*Satī*—whose whole life is bound up with her husband, but unfortunately she is too ignorant to enter into or even to appreciate Śiśu's yearnings after beauty and joy and power.

1 *Thoḡāṅka Rasadarśano*, p. 13

2. *Adarthe Rasfe* (Unpublished)

equal among the modern writers of Gujarāṭī prose. His creative art has brought life and beauty to Gujarāṭī fiction and drama, and the philosophy of life preached by him through his works has given to Gujarāṭā both joy and strength.

is grave and gloomy, looking at us with tearful eyes, tortured by separation; treading with slow steps, singing the song of woe in a voice quivering with anguish."

"Śīsu ! Why do you talk thus ?" quoth Sakhī. "He is our only hope" Śīsu shook his head "Sakhī" The cruel one has grown flowers of hope that he may scorch them with despair Death has missed none so far and will not miss us Sakhī ! Then why should I not live as dead even in the midst of life, and attain what death alone can lead me to ?

"Sakhī ! I have found a beautiful spot, far, far away from the world. There, the sleepy Rewā creeps between lofty crags, the hooded cobras swing to the music of wandering sādhus, the alligators, openmouthed, lovingly gaze on the rustic charms of village beauties as they come to fetch water There, the evening breeze brings the distant tinkle of temple-bells, echoing joyfully in men's hearts. There, I will go and live in the company of the peaceful There, chanting the hymn of love, I will seek liberation, your name on my lips "

Sakhī looked at her lover bent on renunciation, the very picture of their soul, one and indivisible "Then fill your bowl with water for two, my Śīsu ! Who else will spread the deer skin for you, ascetic mine, except your impatient disciple ? Śīsu ! When you give up the world, you will be mine " And the guardian god of lovers, as he shone in the sky, smiled sweetly and yet shrewdly

But Satī, gentle and uncomplaining, passes away, loving to the last Years pass, Sakhī becomes a widow, and the way to their union is clear. They unite at last, the misery of aeons is over, the two halves meet together to become one whole. Life, now, is an endless round of happiness and ease.

But once they repair to a temple in ruins on the sea shore. A venerable phantom sage appears before them and claims them as his own. He lays bare to them the true significance of their life as they live it, a life of mere worldly pleasures, fame and what people call 'good deeds.' He tells them of the glory of sacrifice; of true success to be measured not by what one acquires but by what one gives up. He lays bare the hollowness of modern life True life, the phantom sage says, is Truth, Tapas, and Rta. This is the call of the Great Spirit of Āryāvarta (the Bhāratabhāgyavidhātā of Ravi Thakur) and the two companions on the Road of Life obey it

Thus ends this extraordinary work. If one can so call it, it is a stirring song in prose, full of passion, and beauty throbbing with love and tears and sacrifice.

Munshi, as a prose writer, is among those of the first rank in the language, to the minds of some he has no

clime and age walk of life and while doing so rarely obscures the effect or lowers the standard of literary art. His travels in different parts of India give him a large sketch book from which to portray life and nature, and by patient observation he has collected quite a museum of human and local finds. His stories are often prefaced by a graphic description of the scene in which the plot is laid.

It is this ever widening hunt for the beautiful and the romantic which has led him to adopt the short story as a medium. His best stories fulfil all the requirements of art. They are organic literary creations, called into life by a few deft strokes on a small canvas bringing out only one situation and dominated by a single feeling, sentiment or outlook. Sometimes his characters are drawn feebly and lack the living touch. At places, execution is uneven or conversation falls below the standard. But he excels in preserving for the printed story the old world flavour of a story not read but narrated. The present-day public which more often than not reads a story, finds in Dhūmaketu's pages the breathless pleasure of hearing a well told tale.

## II

His tender sympathy invests the poor, the lowly and the innocent with a romantic halo often a common place incident of village life is lit up with pathos. The author's love for the village however is a little aggressive. Village is heaven city hell. Life in the former is uniformly good and honest, happy hospitable and noble in the city 'owners and masters are robbers in whose shadow these clerks and tenants, hungry and miserable, dwell.' In describing rural life he is in his element. We find in his pages the shepherd and his wife aglow with the same high strung emotion and passion which is generally the privilege of the cultured and the artistic to feel. Like a true romantic author Dhūmaketu defies the shackles of realism.

## III

A few of the subjects which he has successfully dealt with are The old coachman waiting day after day for his daughter's letter which comes but a day too late, the old railway signaller who prefers to die than leave the little

## CHAPTER VI

### MODERN TENDENCIES PART II

(1914 to 1934)

Gaurishankar Govardhanram Joshi—His art—Short stories—*Bhaya Dādā*—*Rajputānī*—Women Authors—Smt. Jyostnā Shukla—Smt. Lilavati Munshi—Psychological point of view of the modern woman—*Jhāṅjavā nā Jalā*—*Vannāllānī Diary*—*Pāṇca Patro*—*Rekhācitra*—Batubhai Umarwadla—Ramanlal Vasantlal Desai—Realism and Humour—Ramanarayan Vishwanath Pathak—*Svaira Vihāra*—*Dvireṣā m Valo*—*Khemī*—Dhansukhlal Krishnalal Mehta—Jyotindra Dave—Folklore of Kathiāvāda—Zaverchand Meghani—*Saurāṣṭra-nī Rasa dhāra*—*Solmūnchār*—History—Literary History—Poetry—Research—Biography—Stage—Journalism—Monthlies—Weeklies—Dailies—Conclusion

#### I

Gaurishankar Govardhanram Joshi, known as Dhūmaketu, The Comet, (Born 1892) has written numerous short stories, many of which are now collected in *Tanakhā Sparks*, I (1928), II (1928) and III (1932), *Avaśeśha* (1932), *Padachūyā*, Shadows, (1931) and two novels, *Rāja Mūgata*, The Crown, (1924), and *Prthvīśa* (1925). He has also written plays for children, several essays, and a volume of reflections

Dhūmaketu is an author of outstanding merit and great promise. His works have in a large measure the elements which go to make up the romantic spirit. They disclose love of mystery, response to beauty wherever found, intellectual curiosity, and imagination and feeling which transfigure the reality of life into romance. The tendencies associated with these elements are reflected in his style, technique and outlook, as also in the literary form through which he generally expresses himself. His style is rich in expression and idioms of varied origin, and is distinguished by literary elegance. He aims neither at power nor effect, but at charm.

He seeks atmosphere not only in the usual haunts of the cultured and the rich, but in slums and villages, from the illiterate and the lowly. For his materials, he freely draws upon not only the folklore of the province but upon every

wanders in lonely places trying to acquire for his music 'the soul' which his beloved desires for it. But in trying to do so he comes to love his *sāraṅgī*, the stringed instrument, more than his life. Ultimately he succeeds in extracting soulful music out of it and Tara pleased with her lover marries him. But her husband's passionate love for the *sāraṅgī* rouses her jealousy, and she insists upon her husband forswearing the little instrument she hates so much. The poor musician accepts the cruel mandate. Heart broken he plays a farewell tune on his beloved *sāraṅgī*. His soul, trembling at the impending separation, pours itself out in a song full of anguish. Tara also, sheds tears as she hears the wailing *sāraṅgī*. The neighbours hear the heart-rending notes of the terrible music with trepidation. Tara can hear it no longer. She asks her lover to desist from playing. He obeys. The beloved *sāraṅgī* falls from his lifeless hands. His soul flees to keep company with the dying notes of the *sāraṅgī* he loved so well.

Dhūmaketu is at his best in dealing with mysterious elements in folktales. In *Rājputāṇī* a Rājputa while going to meet his wife, is drowned with his mare in the river Rupeṇa, then in flood. The path by which he rode to death is now deserted, for whoever goes by it meets with disaster. A *cārana* bard full of adventure, decides to take the route, now overgrown with luxuriant vegetation. But when he reaches the river he sees, seated under the greenwood tree, the shades of a few Rājputs gossiping away as was their wont in life, the hookah passing merrily from hand to hand. The bard joins them but all fade away except one, that of the Rājputa who had lost his life. The shade then longingly requests the *cārana* to fetch his wife there for it says its last mortal wish to meet her compels it to haunt the spot. The bard agrees and delivers to the wife the message of her dead lover's ghost.

The Rājputāṇī is furious with wrath. She has been feeling slighted because he met death in a river instead of in a battle, and angry because he had dealt out disaster to hundreds of innocent passers-by for her sake. With sword

garden he loves so well, the Brāhmana and the ghost which wants him to perform a pilgrimage, the little, imaginative boy who pathetically yearns to hear the story which his parents are too indifferent to tell him, the cowherd and his wife who, after a momentary lapse, 'kiss again with tears', the sādhu who loves a haunting face which turns out to be that of his disciple's wife; the student who loves a widow, whom he ultimately succeeds in finding in a prostitute's den, the Rajputa lady who fights her husband's ghost; the millionaire of Bombay who finds disillusionment while trying to play the part of the saviour of a village, the village chief and the headman whose friendship survives a deadly feud in which their sons destroy each other, the Rajputa lady who killed her husband for betraying Jhālora to Allāuddin Khilji; Āmrāpālī of ancient Vaiśālī, Narcissus and Orpheus of Greek mythology, and Bāhma's curse on the goddess Ratī

The pathos in *Bhaiyā Dādā* is extremely well brought out. Old Badrinath has served long and faithfully as a signaller at a small wayside railway station. He lives in a little box by the railway crossing and has turned the surrounding patch of land into a small garden. His family consists of a goat which gives him milk, a cat and three kittens, and the twelve-year daughter of a workman who often comes to cheer his lonely existence. But once he commits a breach of duty and a smart traffic superintendent, adoring efficiency, orders the bhaiyā's dismissal. Members of the staff who love and respect him dare not tell him of his fate, and ultimately the superintendent has to do it himself. Badrinath, at first, cannot realise that dismissal implies leaving his box, his garden, his little world. When he does, his heart breaks. With inexpressible grief, he entrusts his cat and kittens to the shirestedar. The next morning when the shirestedar pays him a visit Bhaiyā Dādā is no more—his corpse lies in the little box where he was wont to sleep.

The author's treatment of the tragic is very successful. In *Mūśahūna Gāvaiyā*, Famous Musician, the musician Indramanī falls in love with Tara, who refuses to marry him until his music possesses a soul. The musician

Śrīmatī Vijayalaxmī Trivedī (Died 1913), another poetess. Śrīmatī Dipakabā Desai a (Born 1882) poems, characterised by charm and simplicity are widely appreciated. Her works are *Stavanamañjarī* (1923), *Khanda Kāvya* (1926), and *Sanjivnī* a play translated from Marāṭhī. Śrīmatī Hansa Mehta (Born 1897) once the editor of the weekly *Hindusthāna*, has written three short plays collected under the name of *Trana Natako*. She is also the author of several works intended for children. She has adopted parts of *Gulliver's Travels* in *Golibahārānī Musāfarī*, and written an interesting educative book, *Aruṇa nuh Adbhuta Svapna*. A little boy is taken by Garud to different lands in a dream and told the story of its past glory and present achievements.

Śrīmatī Priyamati (1893) or, to use her nom-de-plume, Jyotsna, Shukla was the editor of a monthly magazine, *Cetana* and of the weekly *Sudarkana*. She is the author of several essays and poems not yet collected in book form. Her poems are rich in feeling and sentiment. *Dilrubāne*, To the Dīlrubā is one of her noteworthy poems. Her stirring patriotic songs inspired by the political situation in 1930 are felicitously composed and have justly earned great popularity in the province. She has translated two novels from Marāṭhī—*Indīrā* and *Jyāre Suryodaya*. *Thashe* Śrīmatīs Kanuben Dave and Chaitanyabala Majmudar both promising authors were cut off by early death.

## V

Śrīmatī Lilavatī Munshi (Born 1899) jointly edited *Gujarāla* with me for some years, and has written numerous sketches of contemporary and historical personalities, short novels stories and one-act plays diaries and letters relating to her travels in India and Europe, and essays. Her works published up to 1925 are collected in a volume styled *Rekhācitra ane Bijā Lekho*, Sketches and Other Writings. (1925) *Kāmātradevī* (1930) is a play in five acts. Her stories and plays after 1925 are collected in two volumes entitled *Jīvanmāñthī Jadeli* Found From Life, Parts I and II (1932.) Other miscellaneous writings are collected in *Vadhu Rekhācitra ane Bijū Badhu*, More



in hand, the irate woman accompanies the bard to the haunted spot, upbraids her lover's shade for wanton cruelty, and tries to cut it in two, but in vain. The shade on its phantom horse flies towards the river. The wife follows, sword in hand. "If you are a true garasiyā, stop there," she cries. The shade stands still, but when she approaches it, it vanishes. She follows it into the river and her skirt is drenched. And lo! She beholds the shade, its face in deep distress, restlessly drinking the water which streams out of her skirt. Slowly, with ceaseless thirst, it drinks, and anguish and misery, despair and quenchless thirst are writ on its face.

The Rājputānī can restrain herself no longer, and deeply moved, asks, "Rājputa, what is this?" The shade replies, "Now I am satisfied. Quite satisfied. Ply your sword, Rājputānī. I will now enjoy a second death." The Rājputānī can hold the sword no longer. She bends down and catches the shadowy Rājputa's hand. "I will not let you go now", she says. She flings the sword away and catches hold of both its hands, only to find bubbles. The shade is seen further away, looking out of the waters of the mid-river. She goes further into the river; the Rājputa draws her on; she goes still further and yet he is far away. The cārana shouts from the bank, "Garāsiena, come back. The water is very deep there. He is gone. Please return." The Rājputānī flings back a sweet smile. "Goddess-born! Go your way. Go back to your home happily. I want to be the wife of this unhappy garāsīyā again." She steps forward and is seen no more.

### III

Women have been contributing their quota, though slowly and feebly, to the literary wealth of Gujarāta. Lady Vidyāgavī Nīlkantha (Born 1876), the first lady graduate in the province, is the author of several remarkable essays. She also assisted her husband, Sir Ramanbhai, in the production of *Hāsyamandira*.

Śrīmatī Sumatī Trivedī (Died 1911.), a promising poetess, was cut off in the bloom of youth, and so was

some new adventure. And scarcely could there be any one like me so foolhardy as to go about alone. What will others say when they come to know of it?

In one of the letters describing her travels in Switzerland, she writes in all seriousness

Often I prefer hell to heaven. Heaven is a good place for seeing dreams. But there, absence of misery would make happiness worthless. There it is eternal light so you never get an occasion to see the wonders which lie hid in darkness. But hell is different. There, you must be ready to suffer pain every day you must be always alert for impending struggles. There day after day your powers are sharpened you are always conscious of the powers you possess. There, you can live and have your being and not die a death of boredom.

## VI

The great quality of the author is a note of intimacy a touch of self revelation, a charm as of whispered confidence which weaves round the reader an atmosphere of personal contact. She excels in the literary art forms in prose which give the greatest scope to subjective expression like diaries letters and thumbnail sketches. But this restricts the scope of her execution. She rarely succeeds in the pure objective treatment of men and things. The stories which are not woven round a heroine's outlook become feeble in execution. Her earlier plays are stories narrated in bright conversation dominated only by the heroine's attitude to life. In *Kumāradevi* for instance, there is only one living character Kumāradevi the others are mere mouthpieces to describe her.

Few authors possess powers of observation of such extraordinary keenness and fidelity, or can dissect the motive behind human conduct with such uncanny perspicacity. In some of her stories she tears the veil off the conduct of man towards woman with merciless realism thus representing a stage of literary art in advance of any other author in the language.

Her delight in the beauties of nature finds expression particularly in *Kashmir Diary* and *Europenā Patro*. The description of her visit to Verināga in Kashmir is a picture in words.

Sketches and The Rest, (1935). Jail and the distractions of political life have of late come in the way of her literary activity.

Lilavati Munshi wields a distinctive style in the language. Simple, subtle, slashing, playful or emotional as the occasion requires, her style exhibits the finished Gujarātī of the modern period. She draws upon the resources of the language with ease and assurance. She never strains after literary effect, exercising a rare restraint over her style and treatment. She knows her métier and rarely attempts what she cannot execute with skill and confidence. Though our literary work has been produced in close association, and the style and outlook of each has greatly influenced those of the other, her sure taste has escaped the vividness of colour and the glitter of rhetoric which sometimes obscure my literary art. The colours of the pictures she draws blend in delicate shades which delight the eye but never dazzle it.

In literature, she represents the psychological point of view of the modern woman. The rule in life as in literature heretofore has been to exhibit woman as a wax-work doll, attractive only by her parasitical graces. In her works, we see woman revealed as a human being, not 'standing on the threshold of life with dumb desire', but one knowing life and its weaknesses, ready to dare all that a man may hope to do, a rebel loving adventure, romance and beauty. One of her essays develops the idea that the modern world began when man recognised the independent personality of woman. In her works of fiction also a woman is recognised great only to the extent she develops her individuality as distinct from that of man, and a man to the extent only to which he helps her to do so. Her *Kāshmirānī-Diary*, written when she was twenty-one, lifts the veil from struggles which went to shape her outlook.

Why am I not satisfied? What do I hope for most? What is life? What is duty? Why should one go on fulfilling duty? . . . For whom do these birds sing their low, sweet songs? For whom is this glorious beauty of nature? . . . On the paths on which I wander, I do not find any fashionable tourist. These by-paths are only for me. I feel an urge towards

In *Avasāna*, Death a lonely widow is driven to give up her intended remarriage with her lover as her little child prefers to die rather than share its mother's affections with any one. In *Mālātī*, the neglected wife of an elderly professor absorbed in his work decides to stick to her helpless husband rather than go away with her lover because the two men arrange between them that the husband should renounce her in favour of the lover.

*Jasodano Jivana-vikāśa* which is really a novel describes how a village girl is wedded to a fashionable young man in Bombay how his people, with lofty condescension, coerce her into adopting an up-to-date manner of life, how the heroine, poor Jasoda, in spite of all her efforts to satisfy the whims of her husband is only a pawn in his game to secure the affections of a fashionable beauty, how Jasoda declines to be untrue to herself and leaves for her village and how the husband rejected by the beauty finds his mainstay finally in Jasoda. In this story the motives which inspire feminine rivalry are described with great skill and the husband of Jasoda, as usual, is meted out more than stern justice.

In *Bhuddhiśīlino Akhāḍo* the heroine, who prefers to marry one out of a number of admirers, is victimised by the rejected admirers every one of whom has his motives dissected with malicious delight. In *Lagane Lagane Kusvātrākālā*, Ready for Every Marriage Season the callous indifference of the oft marrying Hindu is vivisected with terrible precision.

In *Vanamalarī Diary* The Story of a Tragic Fall, an educated Hindu widow has been a victim of the immoral attentions of her brother in law and is compelled to take service as an actress in a Bombay theatre. Vanamala, or to use the name she has adopted, Vasantasena is at first shocked at the treatment given to her by her vulgar associates. The sensitive woman prays for death. Slowly an optimistic note creeps into her diary. It is a trial for her to act the love scenes. She is shy. She has the strict notions of a Hindu woman of culture. Her life so far has been a tragedy. How can she act like the wife of the principal actor, the horrid Shankar? She cries

Thinking that he would take long, I went into a field, climbed a tree, and comfortably laid myself down on a leafy branch. The blue sky overhead, the silver clouds floating in it, the rows on rows of shining snow-peaks on one side, the mountains on the other, the green fields with their knee-deep grass below, the river flowing slowly in front and the bed which I had made for myself in the tree, all these were indelibly impressed in my mind. I began to think, and the sweet twitter of birds kept accompaniments to the music of my thoughts.

The oar, and the water it disturbed both glistened in the rays of the moon. The reflection of the light which the boat carried coiled itself deeper and deeper in the rippling water.

Beauty of sound strongly appeals to her.

A bird seated on the tree overhead sang melodiously. The foaming waterfall sang quite a new tune before me. Water gurgled past my feet. On all sides fresh, green fields inspired new strength. In those moments of joy, I felt, what more can I desire than to hear this music all by myself, or rather in company with the low-moving clouds?

Her description of the Grand Canal at Venice on a moonlight night and the natural scenery described while flying from London to Paris form rare pen-pictures in the language.

## VII

Most of her plays and stories describe the trials of an insurgent woman full of life and romance. The change is only in motives and circumstances. In each case the woman has almost the same individuality, the responsibility for her misfortunes is also laid on some man who is held up to ridicule, mockery, or condemnation. In *Jhānjvānā Jala*, The Waters of Mirage, Kalā, the heroine, rejects a suitor with scorn, for, he woos with 'the pride of triumph in his eyes', with authority and not with a sense of equality. Kalā, at one place, expresses herself thus:

Men are cruel. When have they understood womanhood? And yet, they demand the affections of women as of right. They do not want a wife to share their ideals. They only want lifeless statues, which could be sacrificed on the altar of their whims. Men have always treated women as belonging to a lower strata. Rāmcandra taught that the duty of a king was higher than his duty as a husband. Dharmarāja proved that a gambler's word was more sacred than his wife's honour. Manu treated women as mere objects of men's lust. Law-makers laid it down that women were the property of men. Moralists saw in women mere cunning fetters. What more is left now? Woman means an obedient slave, dust for man's feet to tread on. And yet woman loves man with all her heart.

## VIII

But this attitude does not carry the author the full length of a militant feminist. In her essay on *Strinā Svalantra Vyaktitvano Sūkāra*, Independent Personality of Women Accepted, she writes

In creating the world of to-morrow man will not be the sole agent not even the woman by herself. It will be created by a new force, in which the individuality of both will have been harmonised.

*Anubhava Vināśa*, again a short novel, depicts the struggle of inexperienced lovers against misfortune and poverty. But by far the best work of this kind is *Pānca Patro*, Five Letters, a story told in letters written by an artist, Malavika, to her friend Taralika. In the first letter she writes to her married friend

Taralika, I cannot like an ordinary woman marry and be happy. Excuse me, if I appear proud, but I am born to be a queen. It is not in me to be humble and to cater to some one's happiness. I cannot be a garland of victory to some hero.

The second letter records the arrival of the lover

I have fallen in love. The other day I doubted whether I could love any living man. But now he has come with a master's authority uninvited, and occupies my heart. I am willing to give up a world's dominion for a small house Taralika! Can you conceive for whom I am writing all this? He is still unknown to me. I do not know him fully or rather he does not know me fully. For my soul knows him well for ages. I cannot understand how people can look at him with coolness or indifference. If there is *svayamvara* in Heaven, whom will the goddesses choose but him?

Her notions of art undergo a change. Art never comes to a lonely heart. The art of every ancient master twined round the figure of his beloved.'

The third letter expresses a more lyrical ecstasy, a complete surrender. In a style which reaches a high strung expressiveness, Malavikā informs her friend of her betrothal.

You know what love is. I have seen love, as it flowed out of your dancing eyes, enveloping your husband. But my love is different. My eyes alone do not merely feel satisfied when I look at him. Every particle of my body and soul long to be merged in him, to be a part of him. Lovers intensely desire to become part of those they love but my individuality reaches the Nirvāṇa of love only when it is completely lost in him. I cannot be a light shining apart from him. The ultimate goal of my love is to unite our two lights in one indivisible

in the solitude of her room. She prays for strength. She seeks the solace of the company of Tarubala, another actress. Next day, prayers give her strength, and she plays the wife to Shankar with greater self-control. The actor takes some liberties with her, but she is now reconciled to his ways. She discovers that she loves good dresses. As the days go by, she acquires a sneaking admiration for Shankar. Shankar is so splendid and her own looks are so glorious! At last the drama is staged and Vanmala makes it a tremendous success. Her joy knows no bounds.

I shall get fame and money. I shall no longer be a beggar, an outcast from society, but a queen dominating the minds of men. Women will now try to imitate me. They will be proud to look like me. The outcaste Vanamala will do all this. No, not Vanamala. She is dead. It will be done by Vasantasena. Today, I have broken with the world in which I was born. I belong to none—no, not to anyone. I do not care for anyone. I am I, I can do what I like.

She recklessly pursues a downward course. Another play is staged; and Vasantasena is now a famous actress. She records the homage paid to her by 'rich fools': "Often such monkeys come to see and flatter me. There is scarcely any one who is attracted by my art." One night, after the play, the boy, whom once she knew as an infant and to whom her mother had pledged her years ago, walks in with profuse apologies, and enquires whether she is Vanamala whom he once knew. He has been to England for study and on his return has lost sight of his old playmate. The diary records:

For a moment my heart stood still. Memory revived numerous incidents of my childhood connected with an image so well carved in my memory. My soul, struggling to be free from this hell, was tempted for a moment. But freedom is not so easy for me. My eyes, fixed on his face, saw his manliness and honesty. But I equally read a nameless fear, a struggle eloquently writ there. In a firm voice I replied, "No, I am not Vanamala."

She gulps down a glass of wine and laughs sardonically. The last entry records:

What is the use of recording a life so hollow as mine? Is it not better to spend the time in taking more wine?

This terrible indictment of the man-made world has not been surpassed in Gujarātī literature.

## IX

*Rekhañcitro* consists of character sketches (i) of mythical, historical and literary personalities and (ii) of contemporary men and women, mostly Gujarātīs. Of the sketches under the first head, those of Padminī, Joan of Arc and Shelley are effusive, but by far the best are those of Draupadī and Aspasia. In *Draupadī*, the author finds a subject after her own heart, a powerful, strong minded, ambitious woman, dominating an almost international situation pregnant with passion and strife. Full justice has been done to this flaming heroine of mythology. In *Strīomāh Vasanāvātāra* The Spring of Womanhood, the character of Aspasia and her association with the great Pericles have been brilliantly and appreciatively drawn.

The sketches, which fall under the second head are more in the nature of what are known as thumb-nail sketches. In each there is a small portrait, drawn by a few sure strokes which bring out the individuality of the persons treated in accurate relief. At places the author's penetrating glance almost vivisections the person and a few suggestive phrases describe the motive-springs which actuate him. The author in some of these has achieved great success in the difficult art of being intimate and vivid, true and unsparing and has given to the literature a new form of art.

## X

Batuhhai Lalbhai Umarvadia (Born 1899) has written several one-act plays, which are now collected in two volumes *Matsyagandhā and Gāngeya* (1925) and *Maladevī and Bijā Naṭako* (1927). He has also written short stories and articles, the best of the series being *Kamaḷa na Patro*. He has a very lively prose style, and has the gift of selecting a piquant psychological situation and enlivening it by his art. His *Lomaharshuṇi* is a little play about a man who in moments of ecstasy recognises a face beloved in some past life. The atmosphere full of mystery has been very skilfully produced. The author loves to utter an unexpected or awkward truth with the aggressive self-confidence of a fanatic and takes a sardonic delight in tearing the mask off moral and psychological sores.





its unreality renders Kirit untrue to life, and parts of the novel weak. This novel is noteworthy as being the first attempt in the language by an author of recognised merit to introduce such a lurid background so happily unfamiliar to present day Gujarati. *Grāmya-Mālā* tries to depict village life with unrealistic fervour

## XII

The realistic tendency in modern literature is nowhere more traceable than in the treatment of ordinary life with humour, satire and mockery. The old tradition of Dalpatram and Ramanbhai of writing an extravagant satire round an absurd character and impossible incidents have been kept up by a number of authors prominent among whom are Hariprasad G. Bhatt known as Masta Fakir and Jagjivan T. Kothari who writes under the name of Olya Joshi. But mere fun derived in this manner is entirely different in quality from the humorous presentation of life, which alone has a permanent value in literature.

Ramnarayan Visvanath Pathak (Born 1887) is the author of short stories collected under the name of *Dvireśa-ni Vāto* The Stories of Dvireśa (1929) and of *Svaira Vihāra*, Irresponsible Rambles (1931) and a few charming poems. He has a delightfully telling style, invariably rich, and often picturesque. His humour is blended with pathos. He can pursue almost anything with a light playfulness or with an air of delicious mock politeness. He avoids uproarious fun, and in both his works false notes are rare.

*Svaratihāra* is a collection of comments, which the author wrote, month after month, in his magazine *Prasthāna*. In this delightful little book he has ranged over many subjects, developing them with great skill. He has shown no mercy to romanticism. Its exuberance, conceits and lack of contact with the realities of life are targets for his sly and nimble attack. He has disguised his prejudices with the air of being an unimpeachable moralist. His criticism has been above pettiness, even when he has drawn blood. The author is at his best in ridiculing the artificial restriction of untouchability, not

flame. But why do I say 'ultimate?' Even now there is no beginning and no end . . . I know he will stand by me, and protect me in life as in death. And I? I am his Who dares to separate him from me? No, not even the god of death himself.

The proud artist has learnt what religion could not teach her.

Religion teaches by coercion; by love, one learns without efforts. . . . . Artistic life was wonderful. A life of love is perfect. I had to hold on to art, but love has a supreme hold over me. . . . Love is more eternal even than truth. We have to distinguish between the shades of eternal truth, but love is the same in every clime and in every people.

The fourth letter is also in the same vein.

. . . The very idea that I can live without him sounds unnatural. To-day when he is absent, I feel that the sun shines no more with its usual light, that I am living in a deserted place. God! Suppose he passed out of my life! The very thought is fearful. But no! The day he passes out of my life I will have ceased to live . . . We are not unaware of each other's imperfections. He is dearer to me because of his imperfections. And imperfect as I am, he is not sorry to have accepted me. . . . Let the world feel happy over his perfections. To me his imperfections are priceless.

Malavika's lover has gone on a short journey. Four days later, an assistant in her studio writes to Taralika to come immediately; Makaranda, the lover, has died in an accident, and Malavika has been senseless since she heard the news. But before Taralika can start, Malavika dies. Her message of farewell is contained in the fifth letter.

Taralika, your Malavika is now wandering in unrelieved darkness. Her king, her soul, Makaranda, has left the world. She is now alone in this fearful wilderness. . . . Sister mine, forgive me. . . . I cannot see anything nor understand what people say. I only hear one voice calling out, "Malavika! Malavika." Friend, my king calls me. Yes, it is the same voice again. Lord, I am coming . . .

I cannot bear this. No, I cannot. I cannot live, cannot die. Life is gone. Death mocks me by its dilatoriness, and my lover must be waiting there for me. Even on his death-bed, he never forgot my name. Oh, beloved, why don't you take me away from this bondage. . . .

Look! My eyes are now dry. They smile, for I am looking into his eyes. I cannot now read these letters. I cannot write. My love, in a sweet divine voice, commands me. Taruba, let me listen to him. . . . Taruba, I just saw my lord, divinely beautiful. . . . Taralika, dear, I am going . . . I am so happy, Taru, with my love.

Gujarātī prose rises to a lyrical greatness in this little story, so remarkable for its emotional intensity.

Dhaniya and Khemi are husband and wife, recently married, scavengers by caste and profession, low caste untouchables doomed to a degraded life. There is a caste dinner in the street which it is the lot of these unfortunates to sweep. The man who is giving the dinner orders them to sit at one end of the street to prevent unwelcome dogs from entering the street while the high-class guests are occupied with their dinner. The two lovers, engaged with their humble romance, let a stray dog enter the street. Confusion follows, and the host, wroth with the neglectful scavengers drives them away. Humiliated, heart broken deprived of the crumbs of a rich dinner to which they had looked forward with such joy, they leave the locality. Khemi had got Dhaniya to take a vow never to touch alcohol but, seeing his depression, she permits him to have a drink.

The tragedy of their life begins. Dhaniya once the vow is broken, lets himself go becomes a drunkard and often beats and abuses Khemi. She runs away to Nndiad, and obtains employment as a scavenger in the municipality. But she loves her poor husband and cannot help going back to him. Debts have accumulated, and are paid in part by moneys borrowed on the pledge of Khemi's ornaments.

Then the story begins to suffer in execution. She sees her husband in the grip of despair and vice, but has no heart to quarrel with him or to deny him anything. Later he dies. Left alone she feels that her husband died because they had not the money to fulfil a vow taken by him. An astrologer advises her to fulfil it as the benefit will go to her husband though he is dead. She goes back to her work and drudges wearily for seven long years to collect the money wherewith to fulfil the vow. She receives offers of remarriage but declines to accept them, for she still loves Dhaniya's memory.

The story ends with her message to a wooer that it is too late to patch up her life by a second marriage. And the reader is left with a half-suppressed sob contemplating the tragic greatness of this humble, lonely woman.

## XI

Ramanlal Vasantlal Desai (Born 1892) is the author of two plays *Sanyuktā* (1920) and *Śankita Hrdaya* (1925); and of novels styled *Jayanta* (1925), *Śiṁsha* (1927), *Kokila* (1928), *Hṛdayanātha* (1930), *Snehayajna* (1931); *Divyacakshu* (1931), *Bansarī* (1932), *Grāmya Mātā*, (1933) and of other miscellaneous works. The author's style is refined, flowing and unobtrusive, at times graceful. *Śankita Hrdaya*, The Suspicious Heart, is a play on the old model, but written in an arresting style. The stories, which are told with fluency, contain situations of great possibility and depict modern middle class life in Gujarāta. A strong note of admiration for modern Gujarātī life runs through all his works.

Of all novels of topical interest published after the Satyāgraha campaign of 1930, *Divyacakshu* is perhaps the most enjoyable. It is a story with wealth of incident. Non-violence, flag-salutation, procession, lathi-charge, congress hospital, jail, trial, removal of untouchability, love, self-sacrifice and heroism are all there; but one cannot help wishing that the author had worked out his situations more fully or worked on only a few. Everyone is so good, so noble, so much of a type, down to the superintendent of police and the magistrate, that one misses the actual atmosphere of political life. A pale atmosphere of heroic resolve and conduct, curiously unrealistic, pervades the whole work.

*Snehayajna* is a very well-told story of lovers, Kirit and Minakshi. Due to misunderstanding, Minakshi marries Surendra. Disappointment drives Kirit to the career of a terrorist and the cult of class-war. Years later, Kirit meets Minakshi, now Lady Surendra, wife of the Minister of Education. Old love revives, both the lovers realise their position; and each one separately decides to step aside to make the other happy. Kirit restores the domestic peace of Sir Surendra; Minakshi induces Kirit to marry Chameli, a charming girl whom Kirit had saved from kidnappers. Both Minakshi and Chameli are well drawn, and the final scene is drawn with rare delicacy of touch. The background of terrorism and class-war is vaguely drawn, and

current topics are elevated to the level of humorous literature. The author is also a sound and promising literary critic, and has ably reviewed current literature for years in the *Gujarāta*

## XV

Since the days of Dalpatram the folklore of Kathiavāda has exercised a weird fascination on the minds of literary men of Gujarāta. For centuries the little peninsula has been the battleground of small but sturdy races whose primitive instincts have not yet been totally subjugated by the civilizing forces which rule the mainland. The country is woody, hilly and in part barren. And herdsmen and kolis, kāthiās and rajputas live there in fierce hostility to men and nature. At places, the primitive traditions of their fore fathers is their only law

Every hamlet has its little durbar a garasma who maintains the dignity of his descent with pride and zeal. He is the bapu the lord and master who holds a tiny court, and has a family bard. He talks ceremoniously, and rides about on his sprightly mare dreaming of heroic deeds. He is gay in his own way, and makes love violently and in chivalry can give points to the knights of mediæval Europe. He holds life cheap, his own and that of others he will go to the Gira forest and calmly face a lion, single handed and the slightest insult will turn him into a deadly outlaw. He defends his family honour or his acre of land with the same grim determination with which Rāṇā Pratāpa of Mevāda defied the invaders of India. His women are robust, fierce, untamable who love violently and observe an inexorable law of loyalty to their lord. Even in these days given provocation he will like a knight errant attack a wedding party and carry off the bride on his brave steed, and an unwilling bride, not uncommonly will send word to her lover to save her in high romantic style from a threatened marriage. Every village has its little battlefield every family has its palias, the little stone monuments which mark the spot where its members fell fighting.

It was left to some authors of this period not only to

only with reference to human beings, but also to things like food cooked in water or contaminated by anything considered impure by religion or usage.

If a scavenger touches a thing, it becomes untouchable, if a high class Hindu is touched by a scavenger, he also becomes untouchable, but if he takes a bath, he becomes pure again. If you want to take coins touched by a dheda, you must sprinkle them with water. Water renders flour untouchable, but coins touchable. If a dheda touches clothes, they have to be washed before use, but if he touches a piece of cotton cloth not yet brought to use, a mere sprinkle of water will do. A cap, under similar circumstances, need not even be sprinkled with water, the touch of a Muslim will make it touchable. But if you touch a Muslim after your bath, the purifying effect of the bath will disappear. You can eat your food only after you have again taken your bath. Ghee (clarified butter) is never rendered untouchable. Just as scientists deal with electricity with the aid of an instrument with a glass handle, it would not be improper to touch a dheda with an instrument made of clarified butter. One can certainly beat a dheda with a stick of butter... Once lādus (sweets) had been prepared in large quantities and kept in one huge pot. A dog touched it. But preparing sweets over again was an expensive job, and would, moreover, take time. Our elders decided that the touch of a dog would not make all the sweets untouchable, but only just enough to equal its weight. We removed a dog-weight of sweets from the pot and ate the rest. But it was just as well that only a dog had touched them. What if it had been an elephant! But perhaps the touch of an elephant would not have rendered anything untouchable. But suppose it had been an ass!

Not a statement here is extravagantly conceived, and the presentation is enough to achieve the artistic effect.

### XIII

The short stories are not so faultless. The author has not been able to sustain the spirit of mockery. When the pathos of the situation develops, the humourist vanishes. The incident round which a story turns is not so natural and realistic as the pictures woven into it. *Khemī*, in parts, is a wonderful story. It portrays the life-story of a scavenger woman. To have invested a subject of this kind with romantic interest and at the same time to make it correspond to actual life would have tried the art of even a master. And it is not surprising that the author should not have been able to maintain in the latter half of the story the splendid level which he attained in the beginning.

does not want his Mussalman blood to pollute his friend's Hindu blood in the moment of death. As he lies dying, with trembling hands he builds a little ridge of dust between them two to divert the stream of his blood. The Psramāra sees this last act of friendliness but will not brook the spirit of estrangement which lies behind it. With dying breath he shouts: "Isa! Remove the ridge. Let us not remain separate even in death!"

Many sects in Kāthiavāda followed both the Hindu and Muslim forms of worship. The verses of Kahandas Medu, an orthodox Hindu, who successfully prayed to a Muslim Pir for his release from British hands, illustrate the common bond which subsisted between the two communities.

This wicked brown one<sup>1</sup> is angry. He has fastened iron fetters on me, put me in a cell, locked me in, and placed guards on it. Oh merciful Mahomed Pir of the Sea! Come to my help and break my fetters.

He speaks in an incomprehensible tongue; he puts on a short coat, he is merciless; he has a gun in his hand, a hat on his head. He does not care for the good and the saintly. He eats things which both the Hindus and the Muslims hold in horror. Oh, merciful Mahomed Pir of the Sea! Come to my help and break my fetters.

He is not a Kāhatri, not a Śōdra, not a Valsya, not a Brahmana. He is neither a Hindu nor a Mussalman. What is his caste? He is unclean; he eats uncleanables; he bathes without clothes. Oh, merciful Mahomed Pir of the Sea! Come to my help and break my fetters.

He observes neither the *Ida* nor the *utsava*. He does not bow to the village deities. He has no horns, no *Gita*, no sacred acts. He does not speak the language of the gods; he is not reliable; he is treacherous both ways. Oh! merciful Mahomed Pir of the Sea! Come to my help and break my fetters.

The story of *Sohipi Mehār* is a love story common to the folklore of Kaccba Kāthiavāda and Sindh. Sohipi, the daughter of a potter, every mid night, crosses the Indus with the aid of well baked earthen pot to meet her lover Mehār. When he comes to know of it, her father, preferring honour to his daughter's life, substitutes an unbaked pot for the one with which she crosses the river. That night, the pot dissolves in mid river. Her father has outwitted her; he has chosen that she should die in water than live in dishonour!

She hears the distant notes of her lover's flute. She struggles against the waves with her tired arms. But

1 The Europeans were in the last century styled *bhura*, the brown.



By portraying Khemi, the author has vindicated the modern literary point of view of seeking romance even among the lowliest of the lowly.

#### XIV

The works of Dhansukhlal Krishnalal Mehta (Born 1890) are: *Hun Sarala ane Mitramandala*, I, Sarala and Friends, (1920); *Asādhārana Anubhava ane Biji Vato*, Uncommon Experiences and Other Stories (1924); *Bhūla no Bhoga ane Bīcāro*, The Victim of a Blunder (1921); *Vinoda Vihāra*, Humorous Sketches (1931); *Hāsyavihāra* (1931); *Vārta Vihār* (1932); and *Bhutna Bhāḍkā* (1932). The unevenness and profusion with which the author writes have obscured a just appreciation of his position in literature as a humourist. In his best pieces the style is homely, racy, colloquial, always subordinating style to manner of presentation. He never goes far afield in search of humour, but finds it in the actual work-a-day life around him. Dhansukhlal's art can be fully enjoyed only by a man who has sometime or other lived in a small town in Gujarāta. As you read his works you almost come to love the everyday life of modern Gujarāta in spite of its shortcomings.

Jyotindra Hariharshanker Dave's (Born 1901) humorous sketches are written in a characteristic rambling fashion and have hardly any plot or incident. Paragraphs very often look like long parentheses. He never sneers, never tries to be funny, never cracks a joke. He goes round and round some foible in such detail and with such solemnity, that a fabric rises, like a tower of Babel, but only to topple over the next minute under the sheer weight of absurdity. He has a sure eye to human weakness which he exposes by being whimsical about them. In this, he is aided by the resources of a very refined style, rich imagination and a well-stored memory. *Ranga Taranga* (1932), Whims and Fancies, contains a collection of marvelous skits. His elaborate and whimsical introduction to *Alpātma-nu-Atmapurāṇa*, Autobiography of an Insignificant Soul, is a masterpiece. *Mūri Nondhapothī*, My Diary (1933) is also a remarkable work, in which comments on

Here, the hot breezes of the world blows out the lamp in every home here life is stunted. But in my land, immortals live. Saints! Lead me to the path. My life, here, swings on a dream of transient love which blooms at morn and dies at eve. Saints! Lead me to the path divine.

Fire burns at every step darkness blinds the eye. The mortal frame is weary with the load of life. I have lost my way Saints! Lead me to the path immortal.<sup>1</sup>

Chandravadan Chimanlal Mehta s (Born. 1901) *Ilakavya* consists of sonnets deliciously playful or inexpressibly sad written on two young ladies since dead whom the author looked upon as sisters. The last poem *Visarjana* describing maddening grief with graphic extravagance is a characteristic poem

Lord! Quench all Thy planets in the sea End this mighty dance of Yours, I pray And if, when the final destructive waters spread, Your strength fails You—take the tears as they well forth from my eyes.

When fiery winds blow over the worlds, and shatter the fathomless caves scorching the earth as they roar If one mighty wind You want—take one of the sighs, seething in my heart It will be enough.

If when the sky is overcast with glowing cinders, as the lightning-riven mountains burst out in flames, You want thunder stunning as Indra's bolt—Oh I—borrow a stray throb from my heart.

This sigh and tear and the throb of my heart, will form part then, Oh Lord, when a new creation is born.<sup>2</sup>

1. भूली पंथ मनुं दिन रात रे, कोइ संत बतावो जी वाट :  
 उने सूरज बखी आयमे एबी न्होती म्हारी मूल मोम ;  
 ब्योति अखंड हगे जहि, जेनां तेज ठळे बीधी व्योम-  
 कोइ संत बतावो ए वाट.  
 ससारने हुने बापरे बाप परपरना दीप गुल  
 जीवन एवां अहिनां ध्येतिवां म्हारे मुलक अमरोनां कुल :  
 कोइ संत बतावो ए वाट :  
 उपाने अचरे खीरतो ने सन्धाने काठे विद्याय  
 एवा रे स्नेहने सोजळे म्हाय जीवतर मोलं छाया ;  
 कोइ संत बतावो दिव्य वाट  
 पगळे पगळे पावक प्रजळे, बांख्ये ठ्यो अन्धफार,  
 पामर घेहनी पीठ पबी वही मबरण केरो मार  
 हवे संत दोरो मुरवाट.
2. प्रभो ! छंकारी रे सकल ग्रह, तारा, उदधिमां  
 अने सकेखी के पदिकमहि आ रास रमवा ;

rescue a part of this orally preserved literature, but to bring its wealth of passion, imagination and expression into the pool of modern Gujarātī literature. Many men have dedicated themselves to the study of this cārāṇī (bardic) literature, and volumes of it have already been published.

## XVI

Zaverchand Kalidas Meghani (Born 1897) has been a prominent worker in this field. Himself a poet, he has dedicated himself to the work of making this literature available to modern Gujarāta in a comprehensible form. He has published many stories in a series of volumes entitled *Saurāshṭrāṇī Rasadhārā*, The Poetic Stream of Saurāshtra. His prose style has absorbed some elements of the cārāṇī style.

Some of his stories testify to the cordial relations which existed between Hindus and Mussalmans in the pre-British period. When Haloji, the Rajputa prince of Rānpur, after successfully resisting the attempts of the Sultan of Ahmedabad to convert him to Islam, returns home, his brother's wife does not let him touch water because he has lived with Muslims. In high dudgeon, he goes back to the Sultan and accepts Islam. But when Mussalman dacoits attempt to rob the Hindus of Rānpur of their cows, he fights them sword in hand and rescues the sacred cattle. When he dies, he is canonised as Hala Pīr by the Muslims, but his widow gets the Sultan to grant the land surrounding his tomb in charity for grazing cows.

Another story runs thus. The Sumra of Sindh covets the beautiful daughter of a Jat convert to Islam. In the fight which ensues between him and the Jats, over a thousand of the latter are killed, and the rest seek the aid of the Paramāras. Hundreds of Mussalman Jats and the Rajputa Paramāras lay down their lives side by side for the honour of a Mussalman maid. On the hill of Mandava, two men lie mortally wounded, one a Muslim, the other a Hindu. The Mussalman, in his last moments, sees his blood flowing out in a stream to mingle with that of his Hindu friend. But he is a loyal friend, he

In *Jindagini Navāne*, he voices the feelings of Gujarātī lovers as they spend their days in jail instead of in their homes during Āshadha, the month made sacred for parted lovers by *Meghadūta*

In my land, once our joys were such as these to-day our lot is to enjoy the night of love in other ways. In prisons our bodies are cast angry destruction is everywhere from our heart's deep caves resounds the war cry of heroes, when clouds are threatening overhead and the season of life is changing<sup>1</sup>

And a wild song of vaulting ambition which characterizes vain man in these days is *Sunyakesha*, Nothing Left, by Krishnalal Shridharani (Born 1911) in his work *Kodiyān*. (1934)

No I will not lie in dust, dirty and trodden by the feet of cattle. Flushed with wealth and pomp I will stand, obstructing the sky-kissing palace, and the pride of Kubera. But I will not be content. Great as a world-conqueror I will be, holding sway over nine continents washed by the seven seas I will bestride a flaming volcano, and grasp the heavens with my hands<sup>2</sup>

Planets, flitting comets, starry mist, aye, stars will shine like a crown on my proud head. And round my all pervading body the milky way—the stream of gods—like unto a garland of glittering lights—will be but a waist band.

Now Thou alone is left I spring to seize Thee. The Father—does he lie at my feet? Yes I stand all—enveloping looking down on Thee rolling in dust.<sup>3</sup>

1. मारा घेले पण मुख बघा एकादा एम माण्या,  
बाजे जूरी प्रणयरजनी माणवानी आमारे  
कारागारे आम तन पण्या दुखस्मना पयारे,  
रौद्रा छीत्ता अवर प्रगटे, मर्दना जंगणा  
छटे गाजी अनजन तणा अन्तरोने उडाणे,  
ज्यारे बारे घन उछटता धीन्दगीने नवाणे
2. नहि ! नहि ! पाऊने शमन पांमुपे पाशवी  
खरी, चरण, डावसा मळिन स्वर्श मेळी बनी  
उमीश अवरोधतो गगनधुबी प्रासादने,  
धीर्मत मुज वैभवे, घनकुबेरना नावने  
म तोय परितुष्टि सप्त अस्तगारे गात्रता  
नवे नव द्वीपे, भूपे, पृथ्वीलोकां राजता  
अहांगीर-महान को भरस-ज्वाळ-ज्वाळमुखी  
तणे मुख विराजीने गगनने भरं हुं मूठी

her progress is very slow. Time flies, and she feels anxious about her lover's impatience. She has to swim a long way; but she can no longer do so. 'And she saw Israel, the Angel of death, before her and her heart left to meet her lover.' As she sinks, her piteous cries ring out, "Mehtar! Mehtar!" The impatient Mehtar hears his beloved's voice, throws his flute away, and weak with wounds though he is, flings himself into the river. Sohini is caught by the dread reptiles of the waters, and with her last breath she cries, "Mehtar! go back. I am caught by the reptiles." But Mehtar swims fast and furiously, but is too late to save her. Sohini is drowned. With her name on his lips, her lover also gives up his efforts to swim and sinks—to rise no more.

The morning breaks. The corpses of the lovers are found ashore, united in death as they tried to be in life. And the world gives them a common grave.

Meghani's poems are also moulded on the old poetry of Kāthiāvada, and, except where quaint and archaic features predominate, they provide striking modern editions of old world songs. *Chello Katoro*, Last Cup, contains the message which he sent to Mahātmā Gandhi when the latter left for England in 1930 to attend the Round Table Conference. In this piece the poet has caught with rare art the shades of feeling prevalent in Gujarāta on that occasion.

## XVII

Damodar Khushaldas Botadker (1870-1924) the author of several poems, now collected in five volumes, *Kallolnī* (1912), *Srotasvini* (1918), *Nirzarinī* (1929), *Rasataranginī* (1923) and *Śaivalinī* (1930). He was at his best in describing objects of nature and domestic affections.

Keshav Sheth (Born 1889) is a poet of considerable charm and originality. One of his poems, *Bhavā'avī*, illustrates how the elements of the old vairagya poetry have been fused with those of modern English poetry to produce a fresh poetic and artistic impulse.

I have lost my way, I wander day and night. Saints! Lead me to the path.

In my native land the sun never rose and set every day. Eternal splendour illumined it, its light pierced through the skies to reach the earth. Saints, lead me to the path.

Desai has attempted the impossible with success. His *Vira Vallabhbhai* (1928) and *Sant Francis* (1933) are biographical sketches written with great literary skill and deserve a high place in the literature of the kind.

More than one literary history of Gujarāṭa has been written. Dahyabhai Derasari's (Born 1857) *Saḥityaṇi Dīḡdarśana* Review of The Literature of Sixty Years, gave a valuable survey of the literary activities of the age of Narmad. D. B. Krishnalal Mohanlal Jhaveri's (Born 1868) two volumes, written in English *Milestones* (1914) and *Further Milestones in Gujarati Literature* (1921)<sup>1</sup> constitute the first attempt at presenting a connected history of Gujarāṭi literature since the times of Narsinha Mehta. The Reports of the Saḥitya Parishad are a valuable mine for the future literary historian. Mohanlal Dalichand Desai provides a comprehensive cyclopaedia of Jaina poets in *Jaina Gurjara Kavio* Vol. I (1926) Vol. II (1931) *Gujarāṭi Saḥitya* (1929) edited by me, is a collection of articles by well known scholars on the tendencies in literature from Narsinha Mehta to Daya rāma.

Literary and historical research has been steadily carried on during this period under the auspices of many societies and institutions including the Gujarati Forbes Sabha at Bombay, the Gaekwada Oriental Research Department at Baroda the Gujarāṭa Vernacular Society and the Purātatva Mandir at Ahmedabad, and by several individual scholars.

Biography did not advance much beyond the elementary efforts of Mahipatram's early efforts *Karsondas Mulji nuḥi cāritra* and *Durgaram Mehtaji nuḥi Caritra* till 1910 when Kantilal Chhaganlal Pandya (Born 1886) wrote an excellent life of Govardhanram Tripathi. Vinayak Nandshankar Mehta wrote the biography of his father *Nandshankarjivanacitra* (1917), in which the times and contemporary personalities are portrayed with remarkable vividness. Shankarprasad Chhaganlal Raval (Born 1888) a literary critic of note, in his *Daya*

1. They have been translated into Gujarāṭi.

The world revolutions have found their echoes in many poems. Ramchandra Shukla's (Born 1905) sonnet on *Āndhu*, Tornado, is a resounding song of hope

Tribhuvan Purshottam Luhara—Sundaram—(Born 1908) is a young poet of great promise, whose poems, collected in *Kdryamangala*, (1933) indicate the new spirit.

When the world is dreched by cattle & monster the ere, I am also yet  
But all things flower, why alone should I wither—the question arises,  
heart confounding

The mountain peak — is it to be seen only? Is it to bear the lightning  
bolt — to be shattered only? Will stones never bloom? No? Will man never  
sprout forth something new?

नदी नोपाने जो प्रलयपूर व्यापे पल्लवा,  
प्रही लेजे मारु दगजल पृथ्वी अक्षिमहिमा ।  
वृटे गेयी गुहा, अनलगरणा मिथरता  
फरे झंझावातो, फरी फरी वसुधे जग नीने ;  
पृटे ए वायु तो हृदयभरमा दाह दवता  
निगारामाथी ये प्रलयपूर तो एक ग्रहजे ।  
अने पृष्ठागेना जो वीजतणगयी वांटेज फुटे,  
उना अगारार्थी गगनपट व्यापे रजरजे,  
परंतु वज्रोगा दड वीजकडाका कदी पृटे,  
अरे आ हंयानी उरधवक एकाद ग्रहजे ।  
निसासा, ओंसु ने उरधवक सवें मुज वही  
थशे नदी देवा । तुज मय नवा सर्जन महीं.

- 1 क्षरत धारे नवलक्ष वर्षा,  
भीजाय पृथ्वी, पल्लु य हु त्या,  
खीले वधा ने करमाउ हुं का ?  
मूझावता हृदय प्रश्न उठे तडकी.  
शु टोच तो मात्र निहाळवानी ?  
के वीजळीघा सही तूटवानी ?  
शुं पत्यरे पल्लव वेसशे—ना ?  
शु फूटशे अवर कै नहि मानवीधी ?

Puratatva Mandir of Ahmedabad, was a magazine full of valuable research and its disappearance has left a void which has not been filled.

## XX

During the whole of this period, the professional stage muddled through. Current problems are of late being introduced on the stage though the experiment has reduced the present generation to the sad plight of having to witness in all plays Puranic, historical and modern, a character in some shape or another which looks like a mockery of Mahatma Gandhi a sprinkling of Gandhi caps, and the saffron saris of the Desha Sevikas.

But a love of realism among the educated has created enthusiasm for amateur theatricals.<sup>1</sup> The ugly tradition of men masquerading as women has been definitely broken and so also the belief that Gujarati women of respectability cannot act well on the stage. Evidently the future of the Gujarati stage is in the hands of amateurs.

## XXI

Among weeklies, *Naujyana* of course, stood on a pedestal of its own. Amratlal Sheth's *Saurashtra* published in Ranpur, had a fine literary quality unknown to weekly journalism. *Bombay Samachar* by reason of its being the best weekly newspaper perhaps leads the circulation of any other similar paper in India. *Hindustan and Prajamitra* attained popularity by its advocacy of socialism and advanced thought. *Kaiser-i-Hind* one of the oldest weeklies is the most advanced journal of the Parsis. In addition to these over a dozen weeklies are published in Bombay and the district towns in Gujarata some being

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1 Some years ago, students in Baroda, under the direction of Pranlal Munshi, author of *Balkrishna* and other plays, staged Ramakant Desai's *Saukhye-Hridaya* with success. In Bombay Chandravadan Chhimanlal Mehta has devoted the best part of his energies for years to organising amateur theatricals among students. And Purshottam Tricunddas, author of *Mithuna Danda* (1931) and other smart plays, directed the Gujarati Amateurs when in 1928 they first staged *Kabir-Safi* with conspicuous success, opening up great literary and artistic possibilities. Recently (January 1935) the Sahitya Samad produced a ballet in Bombay in which a few notable incidents in the life of Narsinha Mehta were expressed through dance song and music, remarkably artistic for a first experiment of the kind.



And a little thing of beauty by Umāshankar Joshi ( Born 1911 ) from his *Gangotri* ( 1934 ).

Love, at eventide Venus, speck-like, will shine on the forehead of the West, twinkling in momentary flashes. In this light, come and stand for a while, your eye hooked to it. I will come there and hook my eye to it too. And love, when eye with eye shall have been strung, we shall swing on it. There we shall meet.<sup>1</sup>

Among the promising poets may also be mentioned Sundarji Betai, Mansukhlal Jhaveri, Ramanlal Vakil and Sneharaśmi.

### XVIII

History has been generally neglected by Gujarātī authors Mahadeva Haribhai Desai (Born 1892), however, in his *Bārdoh Satyāgraha* (1928) has provided a remarkable specimen of this branch of literature. In this work the author is not content to give a mere narrative of events. He is vivid without being picturesque, and achieves literary effect without apparent effort. When one writes about contemporary events in the shaping of which himself and his associates had a large share, it is well-nigh impossible to maintain balance and self-restraint But Mahadeva

ग्रहो, तरल धूमकेतुय, निहारिका तारला,  
मुकुट सम राजता महत मानवी-हु-शिरे-  
प्रदीप विचिमाल्यशी सुरसरितनी मेखला,  
विराट मम देहनी कटिपरे प्रभा विकिरे.  
हवे तु कर आमळु ! उछळतो तने झालवा-  
पिता मुज पदे पडयो ? मलिन पांसुपे न्याळवा  
तने, शरीर आ विराट मुज आज आडु खडु.

- 1 सखे ! सन्ध्याकाले,  
प्रतीचीने भाले टिलडी टमके शुक्रकणिका,  
पलक झबके ज्योत क्षणिका.  
थती तेजोवृष्टि,  
परोवी त्यां दृष्टि अनिमिष घडी वार उभजे !  
हुय नजर साधीश तहीं, ने.  
सुरश्मि अकोरे,  
सखे ! दष्टिदोरे पळ उमळकेथी झुली रही,  
उभय मळसुं आपण तहीं.

## CONCLUSION

Broadly speaking, there have been two corresponding tendencies in literature. These tendencies, by their interaction, have produced rhythmic movements in the evolution of Gujarati language and literature. The individuality of the people has led to freedom and variety to the introduction of racy idiom in the language to the recurrence of the story and the garabi as favourite forms to an irrepressible romanticism to a persistent tendency to relate literature to the realities of life. The Aryan influences, time after time, have restored refinement and expressiveness to the language superimposed Samskr̥tic forms and traditions and contributed grace and technical perfection to literary art.

The alternate movements which were thus produced were distinct in the past, sometimes separated from each other by a long period of time. We can trace the two alternate movements in *Taragolola* and the *Mārkaṇḍeya Purāṇa*, in *Sam̐draicākalā* and *Rāvaṇavadha*, in *Muñjārāsa* and *Dvātraya*, in *Kalnadadeprabandha* and *Bhālana's Kadambari*. For a time the two movements met in Narasinhā, but only to indicate by marked contrast their independence in ordinary literature. Premānanda's ākhyānas stories alive with realistic art, were the characteristic expression of the Gujarati life of the day. Akho's works reflected the moral, intellectual and literary decline which was overtaking India. Dayārām's works had a distinctly two-fold aspect. His religious works, imbued with Vaiṣṇavism were an intellectual performance which indicated his responsiveness to the decadent influences at the centre. His garabi freed Gujarati literature both from classic pedantry and unreal didacticism.

But, in modern times, the forces which have successfully absorbed foreign influences have imparted speed and intensity to these movements. The works of Narmad, Govardhanram, Narsinhrao and Nanalal owe their variety

*rāmacaritra* (1919) has provided a highly appreciative survey of the life and work of the poet. Viśvanāth Maganlal Bhatt's (Born 1898) *Vīra Narmad* (1933) is, however, the only well documented and brilliantly written biography in the language.

## XIX

The journalistic achievements of Gujarāta are great. A new tradition was set up by Haji Mahomed Allarakhia Shiyji, a Khoja author, by starting *Vismī Sadī* in 1917. It was an illustrated magazine, high-class from the point of view both of literature and art, and almost all the best authors and artists of Gujarāta contributed to its unique popularity. Its brilliant career came to an end in 1921. In 1922, *Gujarāta* began to be published on similar lines<sup>1</sup>, but its traditions were different as it was the organ of Sāhitya Sansad, a literary society with pronounced modern tendencies. *Navacetana* in Calcutta and *Śardā* in Rajkot pursue similar lines. *Kumāra* has uniformly maintained a high level in art and literature.

*Sāhitya*, edited by Matubai Hargovandas Kantavala (Died 1933) published many works of Old Gujarāti poets. Matubhai as a critic exercised great influence on modern literature by the sanity and justice of his literary notices. Merciless on faults of style and grammar, he fought with unwavering zeal a losing battle for a return to the simple and non-Sanskritic style. He was also the author of several short stories collectively published under the names of a *Samsāra-līlā* (1931) and *Vitak-nī vāto* (1932).

*Prasthāna* provides thoughtful reading. *Kaumudī* now the organ of the Sāhitya Sansad is a carefully edited magazine mainly devoted to literary criticism. Vijayrai Kalyanrai, (Born 1897) its editor, is a brilliant stylist and a powerful critic. As a critic he is intensely human; he applauds, judges or condemns with the living sympathies of a literary artist and thus introduces valuable elements of creative imagination into his judgment. *Purātatva*, a quarterly edited by the

1. This magazine, which was edited by me for nine years and later by Dhansukhlal Mehta and Jyotindra Dave, ceased publication in August 1932.

pattern the exception. Literary movements tend somewhat to reflect corresponding movements in English literature, though adaptations or translations from English works do not find much favour. Search for the exact word, the necessary document, the appropriate form is coming into vogue. Fancy desires to soar, if possible, on wings of erudition, which however, is of an elementary character. High intellectual pursuits do not, as a rule, attract a Gujarati. Erudition is generally of a superficial kind and deep research and pure thought have remained inaccessible so far. Criticism has begun, though in a little way, to lead the way.

Social difficulties which mainly provided subjects for literature are being replaced by more elemental motives. Political situation, though not the economic, has begun to influence higher forms of literature. The Gandhian upheaval has profoundly influenced both language and literary output. But it has not yet produced artists who could influence the literary development as a whole. No doubt, attempts are made under its influence to relate literature to life. But, realism being yet imperfectly understood they generally consist of a fantastic idolatry of everything appertaining to village life, or an insistence on the homely as the beautiful and the artistic as unnatural and, therefore ugly both dangerous tendencies for the progress of literature. Sympathy for the down trodden is found in plenty. But, following Western models, an undertone of accusation against the rich, the powerful, and the cultured is heard, though the notes often echo the sneers at the world and its attraction with which the literature in Old Gujarati was full.

On the whole, the literature has a pronounced tendency to be effeminate or sensuous to be verbose, preferring sound to sense, stooping to verbal tricks to cover lack of beauty. It has for instance not yet attained the stature of modern Bengali literature. It has hardly any original literature in philosophy or research. Not more than a dozen works can be classed among the best artistic literary productions of the last hundred years in India. The literary

devoted solely to light literature. Of the latter variety, *Be Ghadi Mauja* edited by Shayda, a prolific Mahomedan author, is a good specimen.

Among the dailies, *Bombay Samāchar*, now 120 years old, *Sānj Vartmān*, *Hindustān* and *Janmabhūmi* are nationalist papers and command a very large circulation. *Jame-Jamshed*, which celebrated its centenary in 1932, is more or less a social paper intended for the orthodox Parsis. Outside Bombay, Ahmedabad alone has a daily newspaper. During the Civil Disobedience movement in 1930 there was scarcely a town which had not at least one unauthorised Congress bulletin, either a daily or a weekly.

As a result of these activities, a whole race of enterprising Gujarātī journalists has come into existence. Publicity has been reduced to a fine art and journalism has been flavoured with literary elegance. The art of writing 'leaders' has reached a high level in the language. These journalistic activities had a tremendous influence on the Gujarātīs, contributing in no small measure to their progress, consolidation and political importance.

Numerous publishing agencies have come into existence, but of these, Sastu-sāhitya Kāryālaya of Swami Akhadan- and is in a class by itself. It has rendered available a very large volume of literature, religious, moral and intellectual, at a price which all except the poorest can afford.

Among the scholarly and elaborate lexicons in the language after Narmad's work may be mentioned the *Gujarātī Shabda Kośa* undertaken by the Gujarat Vernacular Society and the exhaustive *Gomandala* which is being prepared under the guidance of Maharaja Bhagvatsinhji, the enlightened ruler of Gondal. Derasari's *Paurāṇika Kathā Kośa*, Dictionary of Mythology (1927) and Viśvanath Bhatt's *Paribhāṣika Kośa* (1930) are also published by the G. V. Society. *Jodanī Kośa* (1929), published by the Gujarat Vidyāpīṭha has greatly helped to standardise spelling in the language.

the canoe by which Rāma and Sītā crossed the Sarayu, not the charkha in which many see the embodiment of its spirit. The civilization of India that is its technological and institutional equipment, has varied, or, been borrowed from others from age to age. The bridges which span our rivers, the mills which weave our cloth and the legislatures which resound with our political hopes and disappointments are not ours by invention but by adoption. They are the permanent possessions of mankind, which influence culture no doubt but do not constitute it. Similarly our social habits the caste the family, the marriage system are but crusts of life, not life itself. Even the social and religious beliefs by which culture was propagated and preserved in Gujarāta in the past do not in themselves constitute it. These change with time with the civilization of each age.

This culture, however is to be found in the sense of continuity in the consciousness of Indian unity, in the permanent values in which the Āryans have always seen the fulfilment of life. In the ethical and idealistic absolutes which have moulded the Aryan outlook on the eternal questions. What is life? What is its purpose and end? The conception of life as pure Joy—as Idea above and beyond the fluctuating uncertainty of existence—alone gives its distinctive greatness. In the use of materialistic power by an indomitable and all pervasive Idealism lies the secret of India's undying life. In the triumph of the latter over the former, the only hope for humanity.

As we saw, every generation of Gujarātis has won its own variety of this culture afresh. And so does the present generation of Gujarātis hope to do only more intensively and comprehensively. And it struggles on today in the hope that, when the day comes, its contribution to India's literary and cultural renaissance will be as great as its present share in its political and economic advancement.

THE END

and fertility as much to revivalist tendencies as to stimulating contact with the West. Modern authors are the product of the steady composite literary energy which all these influences have generated

. . . . .

Modern Gujarātī literature has seen revolution in technique, outlook and creative art. The pedantry of decadent Samskr̥tic traditions is gone. Language has begun a steady march to purity and unity, to plastic strength and all-sided power. A new poetry and prose have come into being. Mechanical prosody is a thing of the past, experiments in new metres have enlarged the boundaries of poetic achievement. The lyric, the sonnet, the ballad, the khanda-kāvya and the khand-ākhyāna have paved the way for fresh triumphs. Garabī has become a thing of beauty. Prose has become expressive, forceful and picturesque. The essay, the novel and the short story have attained a high level of artistic execution.

But creative art still runs in restricted grooves, limiting both quality and variety. The heights of lyrical and epic poetry have not even been sighted. The social story is not come of age. The drama is in its infancy. Criticism, history and biography are yet struggling into existence.

Literature, as a whole, now caters for audience which grows in size, knowledge and taste, and is familiar with the literary traditions of Ancient India and Modern Europe. The exigencies of recital do not limit the nature of literary form; and dramatic treatment of incident and character has introduced vividness to literary effort. Life as drawn in literature is no longer set in the Purāṇic mould; other-worldliness is all but gone. Romance occupies an important place. The bloodless Romanticism of the akhyānas has been re-shaped by Romanticism of which Rousseau was the father; and in its upward movement it has, no doubt, manifested extravagance of form, expression and imagination. Last few years, however, have witnessed a steady approach towards realism, a more restrained but effective expression, and a greater sense of proportion.

Literature is becoming more of a personal art. Individuality of product is now the rule, production by the

## APPENDIX.

### GUJARĀTĪ PROSODY

Classical Metres—Sandhis—Gujarātī Metres—Deśī—Garab—Modern Experiments.

Gujarātī verse is in (a) classical metres, (b) metres from Apabhraṃśa, and (c) deśī melodies. The classical metres are (i) Akṣharachandas, (ii) Mātrāchandas and (iii) Anuṣṭubh.<sup>1</sup> For the purpose of Gujarātī prosody metres can be more appropriately classified on the basis of rhythm or mela. The unit of rhythm is sandhi, the rhythmic foot.<sup>2</sup> It is an aggregate of syllables on the last of which falls the tāla, or the time-beat, essential for rhythmic utterance. Sandhis are constituted of a fixed number of (i) syllables or akṣharas (ii) of rūpa, or a fixed syllabic quantity (long or short), (iii) of Mātras, or morae, substitution of a long for two short syllables or vice versa being freely resorted to (iv) and of laya, a time compass consisting of syllables which could be recited between two time-beats or tālas.

The number of lines, difference in the length or the nature of sandhis, or a difference in their order, in each verse, results in different metres. The metres are called akṣharamela, rūpamela, mātrāmela, or layamela chandas according to the nature of the sandhi which predominates in the verse.

1 Akṣharmelas include Kavita, Manahara and Ghanākshari

2 Rūpamela, based on syllabic quantity include many of the classical vṛttas. In the course of a line, the same sandhi may be repeated as in Toṭaka, or it may be different as in Mandākrāntā

3 In mātrāmela, eight different sandhis are generally used, but substitution of two shorts for a long or vice versa is permissible. These metres are found in Sanskrit, Prākṛita and Apabhraṃśa literature. Āryā and Gītī are in this class.

4 In layamela, syllables are often arbitrarily lengthened, shortened or suppressed to suit time and yields great freedom. Even

1 Keith, *History of Sanskrit Literature*, p. 417 Apte, *Dictionary of Sanskrit*, Appendix I.

2 For detailed discussion of the scheme, vide D. B. Keshaviah Diruvaa's learned treatise, *Padyaracāraṇa Bāṇaṇ*, (1932)



achievement of Ancient India and of the West are beyond its scope, perhaps, for a long time to come. The art of the great masters of the world's literature does not inspire creative effort in Gujarāta. But higher literary traditions are in the process of being formed and a swifter movement may make up for lost time

Conventions no longer stifle free movements in Gujarāta. The life of the present is not a mere prelude to the other world. Passionate desire to reach the heights of joy and power and wisdom within man's allotted days, inspires both life and literature. A struggle, as of some mighty Prometheus, has been stirring the soul of Gujarata. Life indistinctly resounds with faint echoes of songs which sing of new hope, life and beauty. A vision of new Gujarāta is before us, a Gujarāta, one and indivisible, free, strong and rich; with its fertility restored, its banking strengthened, its shipping revived, with its men and women forging a new tradition and culture, seeking self expression in noble forms of literary art.

. . . . .

But Gujarāta can have no existence apart from India. Intimate relations bind Gujarāta to Mahārāshtra, Kanārā and Sindh, and ally it to Māravāda and part of Rajputānā. Nationalism dominates the present and will largely control the near future. And all provincial pride and distinctiveness will continue to find self-fulfilment in merging itself into a sense of greater unity.

Gujarāta, again, can have no meaning and no future except as an expression of Indian culture. The spirit of Āryan culture has, in the past, obliterated provincial boundaries and struggled to create literary and artistic unity despite the difference of script and language. With modern civilization to provide facilities and nationalism to furnish political leverage, its unifying activities are sure to bear early fruit. Within a decade or two, we may see a growing national language and a commonwealth of literatures, to which each Indian province will have contributed its best and noblest.

Āryan culture is not the apparatus of life, not the stones by which the mother of the Vedic Rshi ground corn, not

(3) A mātra or two are omitted at definite places in a line of classical metre to form a fresh variety, e. g. मयन उच्चयुं पेलुं  
भोजसि नवरु प्रभावतुं (Nanlal) Here नो is omitted.

III. Gazals are freely used

IV Attempts are made to evolve blank verse.

(1) The limitation of rhyme, stanza and quantity are abandoned, and the lines are regulated by sandhis of varying sizes, prose order being rarely broken. Instances are found in Rāmachanda devised by Manhartram Mehta, and Vanaveli by D B Keshavlal Dhruva.

(2) Prose is sought to be made rhythmic by re-arranging the prose order and giving it a cadence as of impassioned prose or sing song chanting Narmad attempted it in *Rājjaranga*, and Nanlal has considerably improved upon it.

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in such metres, in the hands of competent poets, the rūpa or mātrā sandhi is also maintained.

Mahākāvyas in Apabhraṃśa are generally made up of sandhis, each of which is a collection of kadavakas. A kadavaka is in paddhadikā or a similar metre and has two lines of dhattā metre at the end. Vide Hemcandra *Chandonsāsana* VI. Pajjādī found in *Bhavisayattakālā*, and Duha, Cupai, Savaiya Harigīta, Zulanā, and Chhapā which are found in Old Gujarātī, belong to this class.

*Gītagovinda* has one prabandha in deśī (Canto v). Old Gujarātī rāsās and ākhyānas are made up kadavāns, garabīs and padas in deśī frequently interspered with other kinds of metres. Among the popular deśī metres in Gujarātī are Parbhātians, Pada, Gīta, Garabo, Garabī, Māsa, Āratī, etc.

Padas are songs or short poems in deśī. Garabī generally means any composition which can be sung to the accompaniment of a garabo, the dance. The use of the word is popular and accurate. Songs or padas of this nature from the ākhyānas have been called garabīs, and the gāgaria bhata is known as garabī bhata on account of his singing such garabīs. A lengthy and descriptive garabī is called a garabo e.g. कलिकाळनो गरवो

Deśī metres could be sung to melodies (राग) which are also known as deśī. According to the *Sangīta ratnākara* of Śārṅgadeva (13th century), deśī is the music, singing and dancing which is pleasing to the tastes of people in different countries. The different varieties of the melodies are named, each from the country in which it originated, e.g. Māru from Māravada, Godī from Gauda, Varādī from Berar, Gujjarī from Gujarāta, Soratha from Saurāshṭra.

Modern experiments in acquiring beauty and freedom for poetry are made on the following lines

I Classical metres are preferred to deśī metres.

II (1) Composite metres are also formed of lines taken from different metres, e. g., Upajātī-vasantatilakā (2-2) or Śālini-mandākrānta (3-1).

(2) A line of the classical metre is broken up at the caesura, and each fragment is treated as a line. The stanza contains even one or more full lines, it also runs, into more than four lines, e. g., Khandā-śikharinī, Khandā-harigīta. Very charming metres have been thus produced,

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## OPINION

*Dr A. Berrisdale Keith, D. C. L., D. Litt. of the University of Edinburgh writes:—*

Gujarāta has of late attained world renown as the home of Mahātmā Gandhi, the incarnation of the highest ideals of Hindu Dharma, the teacher of a living faith in work for humanity which appeals to all that is finest in the spirit of India, and has won for his motherland a measure of respect far greater than could ever be achieved by material means. It is fitting therefore that it is a devoted adherent of the Master, who has proved by sacrifice and hardship his belief in his ideals, who has essayed to sketch the literary history of his country in close relation to its political and cultural vicissitudes. It is not merely pioneer work, but the field is vast, and the languages used range from Sanskrit through Prakrit and Apabhraṃśa, to Old and Modern Gujarātī, demanding an erudition remarkable in one who has given so much time to public service and who himself is an outstanding author, whose creative art (in the words of Dr. Taraporewala) has brought life and beauty to Gujarātī fiction and drama, and whose philosophy of life has given to Gujarāta both joy and strength.

It is indeed the outstanding merit of Mr. Munshi's work that it is written by one who has studied deeply both the great masters of European literature and the theory of their art, and who can thus put true values on the work of the long series of writers of Gujarāta. Where it is possible for me to test his judgment, it appears singularly happy and accomplished, and Gujarāta should be deeply grateful to him for his work of love, which recognises her accomplishment in letters, but with admirable candour does not seek to conceal her shortcomings. But the author in his love for his own land is fully conscious that Gujarāta can have no meaning and no future except as an expression of Indian culture, and we must all share his hope that, under the stimulus of modern civilisation and nationalism, we may see, within a decade or so, the development of a national language and a commonwealth of literatures, to which each province of Bhāratavarsha will have contributed of its best and noblest.

The thanks of all are due to the author for giving in original and translation some of the finest passages of the works he criticises, and for the useful discussion of the progress of language and of metrical forms.